

De Arte Graphica ;

11630. b. 4
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OR, THE

A R T

O F

P A I N T I N G.

TRANSLATED from the

ORIGINAL *LATIN*,

O F

C. A. DU FRESNOY.

By Mr. W I L L S.

With N O T E S *miscellaneous and explanatory.*

Traſtant fabrilis fabri.

HOR.

L O N D O N :

Printed for R. FRANKLIN, in *Covent-garden.* 1754.

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ERRATA.

DED. l. 3 for *pecular* read *peculiar*. P. 9 l. 8 in the notes for *those* read *these*. P. 10 for *national* read *natural*. P. 13 l. 11 for *unless* read *useless*. P. 93. for *left* read *least*.

By Mr. WILKS.

With NOTES and explanations.

Printed by J. G. Smith.



Printed for R. FRANCIS & CO. by J. G. Smith.

TO
His ROYAL HIGHNESS,
WILLIAM AUGUSTUS
DUKE OF
CUMBERLAND,

*And Duke of Brunswick-Lunenburgh, &c.
&c. &c. Captain General of all His Ma-
jesty's land Forces, &c. &c. &c.*

S I R,

IF the elegant, and not unuseful arts, do not find favour with the Great, to whose peculiar service and pleasure they are devoted, where can they hope it? or even seek a shelter from the envious insults of brutality and ignorance?

I might here attempt an encomium on these arts, point out and enumerate the advantages mankind derive from them, but a recital of things so well known would be presuming on your highness's moments, so valuable to the public.

The

DEDICATION.

The original of the poem (which, with your highness's gracious leave, I lay before you) tho' short, was yet a work of time, and contains the long-studied precepts of an art that hath been esteemed by the greatest men in all ages.

The invaluable rights of Englishmen, all that is most dear to us or our posterity, you, Sir, have gloriously defended and preserved. Arts now the children, the innocent children of peace, implore your protection.

I have the honour to be, with the utmost respect and veneration,

Sir,

Your Royal Highness's

Most humble, most obedient,

And most devoted Servant,

JAMES WILLS.

P R E F A C E.

A French version of the following Poem having been made by monsieur de Piles, was, as Mr. Graham says in his dedication of it to lord Burlington, Mr. Dryden's guide in the English one, publish'd with his name: but as this first attempter, Mr. Graham observes, "had frequently mistaken the sense of the author, and often fail'd of setting him in the most advantageous light, his follower also, the English translator, had done the same, Mr. Jarvis, therefore, a very good critic in the language as well as in the subject of the piece, was prevail'd on to correct it." Can we therefore doubt that it came from the press as perfect as possible? However,

Ver. 24. Tantus inest divinis artibus atque potestas.
is rendered;

So much these divine arts have been honour'd, and such authority they preserve amongst mankind.

This mistake must certainly have come from Mons. de Piles, for he has made a long note on this construction: but if Mr. Dryden had but cast his eyes on the Latin text, would he have suffered this to have pass'd, the sense being, if the inest means any thing,

So great power and honour is in the divine arts?
which also is a natural conclusion or inference from what had been said before, and a commendation of the arts, that enhances their value; for the respect a person receives may be only a proof of the regard of the bestower, but what he
b deserves

deserves is his natural right, and he ought not to be defrauded of it.

103. *Grandia inæqualis.*

The *inæqualis* is taken no notice of, tho' containing in itself one of the most essential principles of composition: see the note on it,

401. *Grandia signa volunt spatia ampla.*

Rendered,

Large figures must have room enough.

The true meaning is, That in paintings for great distances the figures or objects shou'd have large lines, not perplex'd, broken, or interrupted, but full and clear to the eyes: of the utmost consequence in this art, and what none but the greatest masters have ever understood: see the notions of perfection, line 416.

In many other passages also, the sense is mistaken, and the whole confused and imperfect: nor is it to be wonder'd at, for a meer grammatical construction was not sufficient for a translation of this author; the things necessary for a right understanding of him being constant manual practice, long application, and reflections rising from it, with a sight of the fine things in Europe, from whence these rules were collected: and, whatever may be thought, it is an arduous task to render justly these comprehensive five hundred and fifty lines, of which however I may have acquitted myself, I am well appriz'd, that (by some persons I shall rather be blamed for the presumption of exerting the powers nature and industry have supplied me with, than commended even for doing it with success; and that if in the different parts I assume of poet, painter, and the little scholarship requisite, I have committed no egregious blunder, lest no very material thing to cavil and carp at, I shall probably pass quite unnoticed, or at best be damn'd with faint praise: but I have not dared beyond prescription, for

—Pictoribus atque poetis,

Quilibet audendi semper fuit æqua potestas.

For

For the construction of the Latin original, it is very easy to those, who are content to pass over many places without understanding them. The copy, I am bold to say, will afford some light even to persons conversant in the language, but not the subject of the poem; and such will know also, that this translation could not be done by the intermediation of an interpreter, and will make some distinction between barely understanding an author and thoroughly feeling him.

For the poetry, it is a sort of idleness, to which I have been ever addicted, and have often wish'd, as ought many others infected in like manner with the Cacoethes scribendi, that it was as easy to let alone as to make verses. But engaged in this work, I often wish'd it was as easy to make them, especially on so dry a subject, as to let it alone.

If I acquit myself as a painter, I shall be satisfied. I could indeed have wish'd some of those gentlemen, who are ever blaming the efforts of honest men in this art, would charitably have done us this good office, and given us some proofs of their own superior abilities, either as men or scholars, or any thing, or even in their own professions, instead of reprehending our want of them. But want of merit is so universal, that methinks it should be no reproach to one order of men more than another, and we can only be blameable for not endeavouring well.

** * Mr. Wills here takes leave to recommend to students in this art, and others curious of the subject, a book of Perspective, lately publish'd by Mr. Kirby; being an explanation of the principles advanced by Dr. Brook Taylor, by which all planes and lines in them are render'd as easy as the horizontal, and lights and shadows more truly adjusted than in any other system, that has yet been exhibited.*

P R E F A C E

THE
L I F E
OF
Monf. *Du Fresnoy*.*

CHARLES Alphonso du Fresnoy was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profession of physie, gave him as good an education as possible. During the first year, which he spent at the college, he made a very considerable progress in his studies: but as soon as he was raised to the higher classes, and began to contract a taste of poetry, his genius for it open'd itself, and he carried all the prizes in it, which were proposed to excite the emulation of his fellow-students. His inclination for it was heightened by exercise; and his earliest performances shew'd, that he was capable of becoming one of the greatest poets of his age, if his love of painting, which equally possess'd him, had not divided his time and application. At last he laid aside all thoughts of the study of physic, and declared absolutely for that of painting, notwithstanding the opposition of his parents,*

* The reverend and learned Dr. Thomas Birch having favoured the translator with this life of the author Mr. du Fresnoy, he takes this opportunity of making his acknowledgements, not only for this, but many other acts of kindness and humanity, which, during the course of many years acquaintance, he has received from him, and stands indebted to him for.

who, by all kinds of severity, endeavoured to divert him from pursuing his passion for that art, the profession of which they unjustly considered in a very contemptible light. But the strength of his inclination defeating all the measures taken to suppress it, he took the first opportunity of cultivating his favourite study.

He was nineteen or twenty years of age when he began to learn to design under Francis Perier; and having spent two years in the school of that painter, and of Simon Vouët, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his studies, applied himself very much to that of geometry, he began, upon his coming to Rome, to paint landskips, buildings, and antient ruins. But for the first two years of his residence in that city he had the utmost difficulty to support himself, being abandoned by his parents, who resented his having rejected their advice in the choice of his profession; and the little stock of money, which he had provided before he left France, proving scarce sufficient for the expences of his journey to Italy. Being destitute therefore of friends and acquaintance at Rome, he was reduc'd to such distress, that his chief subsistence for the greatest part of that time was bread and a small quantity of cheese. But he diverted the sense of his uneasy circumstances by an intense and indefatigable application to painting, till the arrival of the celebrated Peter Mignard, who had been the companion of his studies under Vouët, set him more at ease. They immediately engaged in the strictest friendship, living together in the same house, and being commonly known at Rome by the name of the *Inseparables*. They were employ'd by the cardinal of Lyons in copying all the best pieces in the Farnese Palace. But their principal study was the Works of Raphael

Raphael and other great masters, and the antiques; and they were constant in their attendance every evening at the academy in designing after models. Mignard had the superior talents in practice: but du Fresnoy was a greater master of the rules, history, and theory of his profession. They communicated to each other their remarks and sentiments, du Fresnoy furnishing his friend with noble and excellent ideas, and the latter instructing the former to paint with greater expedition and ease.

Poetry shar'd with painting the time and thoughts of du Fresnoy, who, as he penetrated into the secrets of the latter art, wrote down his observations, and having at last acquired a full knowledge of the subject, form'd a design of writing a poem upon it, which he did not finish till many years after, when he had consulted the best writers, and examined with the utmost care the most admir'd pictures in Italy.

While he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the city of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber, descending from his chariot, and lifting up the veil, which cover'd her, which is one of his best pieces; the birth of Venus; and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent painter in his colouring, as he did Carrache in his designs.

About the year 1653 he went with Mignard to Venice,* and travell'd throughout Lombardy; and during his

* This is the account of Mons. Felibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, tom. 11. edit. Lond. 1705, p. 333. But the late author of *Abregé de la vie des plus fameux peintres*, Part 11. p. 284. edit. Par. 1745. in 4to. says, that Fresnoy went to Venice without Mignard, and that the latter, being importun'd by the letters of the former, made a visit to him in that city.

his stay in that city painted a Venus for Signor Mark Paruta, a noble Venetian, and a Madonna, an half length. These pictures shew'd, that he had not studied those of Titian without success. Here the two friends separated, Mignard returning to Rome, and du Fresnoy to France. He had read his poem to the best painters in all places, thro' which he pass'd, and particularly to Albano and Guercino then at Bologna; and he consulted several men famous for their skill in polite literature.

He arrived at Paris in 1656, where he lodged with Mons. Potel, Greffier of the council, in the street Beautreillis, where he painted a small room; afterwards a picture for the altar of the church of St. Margaret in the suburb St. Antoine. Mons. Bordier, intendant of the finances, who was then finishing his house of Rinci, now Livry, having seen this picture, was so highly pleas'd with it, that he took du Fresnoy to that house, which is but two leagues from Paris, to paint the salon. In the ceiling was represented the burning of Troy; Venus is standing by Paris, who makes her remark how the fire consumes that great city; in the front is the god of the river, which runs by it, and other deities: this is one of his best performances, both for disposition and colouring. He afterwards painted a considerable number of pictures for the cabinets of the curious, particularly an altar-piece for the church of Lagni, representing the assumption of the virgin and the twelve apostles, all as large as life. At the hotel d'Erval (now d'Armenonville) he painted several pictures, and among them a ceiling of a room with four beautiful landkips, the figures of which were by Mignard. As he understood architecture very well, he drew for Mons. de Vilargelé all the designs of a house, which that gentleman built four leagues from Avignon; as likewise those for the hotel de Lyonne, and for that of the grand

viii *The LIFE of Mons. du Fresnoy.*

grand prior de Souvré. The high altar of the Filles-
Dieu in the street St. Denis was also design'd by him.

Tho' he had finish'd his poem before he had left Italy,
and communicated it, as has been already mention'd, to
the best judges of that country; yet after his return to
France, he continued still to revise it, with a view to
treat more at length of some things, which did not seem
to him sufficiently explain'd. This employment took up
no small part of his time, and was the reason of his not
having finished so many pictures as he might otherwise
have done. And tho' he was desirous to see his work in
print, he thought it improper to publish it without a French
translation, which he defer'd undertaking from time to
time out of diffidence of his own skill in his native lan-
guage, which he had in some measure lost by his long
residence in Italy. Mons. de Piles was therefore at last
induced, at his desire, and by the merit of the poem, to
translate it into French, his version being revised by du
Fresnoy himself. And the latter had begun a commen-
tary upon it, when he was seiz'd with a palsy, and after
languishing four or five months under it, died at the
house of one of his brothers at Villiers-le-bel, four leagues
from Paris, in 1665, at the age of fifty-four, and was
interr'd in the parish church there. He had quitted his
lodgings at Mons. Potel's upon Mignard's return to Paris
in 1658, and the two friends lived together from that
time till the death of du Fresnoy.

His poem was not publish'd till three years after his
death, when it was printed at Paris in 12mo. with the
French version and remarks of Mons. de Piles; and has
been justly admir'd for its elegance, and perspicuity.

De

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Arte Graphica Liber.

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P A I N T I N G.

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D E

Arte Graphica Liber.

UT *Pictura Poësis erit, similisque Poësi*
Sit Pictura; refert par æmula quæque sororem,
Alternantque vices & nomina; muta Poësis
Dicitur hæc, Pictura loquens solet illa vocari.

Quod fuit auditu gratum cecinere Poetæ;
Quod pulchrum aspectu Pictores pingere curant:
Quæque Poetarum numeris indigna fuere,

5

Non

Line 3. Alike each, &c. The appellation of sisters hath been ever given, by a kind of common consent, to these two arts; but I must observe, what we often see in persons of the same family happens to them, that is, altho' in some things they resemble, in others they are very unlike.

Descriptive Poetry, when it paints to our imagination what Painting brings to sight, is very near it; when describing sentiments, of which in many cases there are little or no appearances, has the advantage; for could Hamlet be so drawn, as to give any conception of the sense and reasoning of his famous *soliloquy*?

But Painting possesses an advantage her sister cannot boast, which is, that the ideas she gives are precise and determined, whereas notwithstanding the *saundia præsens* of Horace, a description in verse or prose is variously conceived, according to the different capacity and understanding of every reader; as would sufficiently be proved, if they could draw enough to make designs of what they read. This may be observed in Pictures drawn from the same story and the same author by different Painters, unless they steal from each other, as is often the case.

And

De Arte Graphica

T H E

Art of Painting.

AS Painting, Poesy, so similar
To Poesy be Painting; emulous
Alike, each to her sister doth refer,
Alternate change the office and the name;
Mute verse is this, that speaking picture call'd.

THINGS grateful to the ear Poets have sung;
Pleasing to sight have been the Painters care;
And what these undeserving numbers thought,

Those
And hence I cannot but conclude, that if faithful representations of facts, and such extraordinary appearances and things, as have happened, could have been delivered down to us, it must have been the most useful, curious and entertaining history ever extant. How many valuable inventions preserved? What just ground for speculation, and new discoveries in all kinds of knowledge?

What we have to be sorry for in this case is, that such a degree of skill, as would answer the purpose, is not to be attain'd without great difficulty and long labour; and as it would be rather beneficial to others, than is to posterity, than ourselves, we should treat it accordingly. However, such a degree of imitation, as might ascertain the different bearings of lands at sea, is easily acquired, and with the least attention; for it is impossible but great mistakes must happen, loss of time, and farther detriment, from those imperfect things, in the books, on which I am told the mariners rely.

If the arts resembled, as much as is thought, a knowledge of one of them would be some step, and enable us at least to judge of the other, or give us some sort of ideas of it. Facts prove the contrary; for the endless puerilities we meet with in the best modern writers, when Painting is the subject, are very painful, and such as the little boys, whom *Pliny* tells of, might well laugh at, as they did at *Alexander*.

The

Non eadem Pictorum operam studiumque merentur :

Ambæ quippe sacros ad religionis honores

Sydereos superant ignes, aulamque tonantis

10

Ingressæ, divûm aspectu alloquioque fruuntur ;

Oraque magna Deûm, & dicta observata reportant,

Cælestemque suorum operum mortalibus ignem.

Inde per hunc orbem studiis coeuntibus errant,

Carpentes quæ digna sui, revolutaque hustrant

15

Tempora, quærendis consortibus argumentis.

Denique

The great Mr. Dryden, after having (in his comparison of these arts, where every thing that regards poetry is solid, and the produce of sound judgment) finely observed, "that *Oedipus* is somewhat arrogant at his first entrance, and is too inquisitive thro' the whole tragedy; yet these imperfections being balanced by great virtues, they hinder not our compassion for his miseries; neither yet can they destroy that horror, which the nature of his crimes has excited in us," adds "such in Painting are the warts and moles, which giving likeness to the face are not therefore to be omitted; but these produce no loathing in us."

If instead of mere Face-painters, or such who professed History-painting, yet seem to have thought expression, or telling a story, justly no part of their duty, Mr. Dryden had conversed with *Raphael*, *Corregio*, the *Carraches* or their scholars, *Poussin*, *Le Seur*, or *Carlo Marat*, he would have had other conceptions of the art, or if he had had also a proper intelligence of the author, that lay before him.

However, the love of nature, one common principle, inspires in both these arts; and whether the little Painter, impelled by his imitative genius, scrawls what he sees, or the infant Poet breathes his impassion'd mind in artless numbers, it is the same object still; and if the means were equally easy, the pursuit would be alike continued. The mother, the nurse, the play-fellow furnish language; but the imitation of objects requires time and instruction. Verse-making is practiced without a master, by genius only; but drawing, even with one, is hard and laborious: this exercises his talent with facility, the other with pain finds his inability; and at length gives it up.

Nor is this difference to the young student only; even *Salvator Rosa* cries out, sensible of the different difficulties of these arts,

L'anno mi vede,

Pinger per gloria, e Poetar per gioco.

A Painter requires also the knowledge (if not in a great degree, as *Carlo Marat* with a candor inseparable from great abilities has shown in his Print called the *school*) of many things, such as *Osteology*, *Anatomy*,

The Art of Painting.

Those have rejected, meriteless of art ;
For, sacred to religion, both transcend
The starry fires, and penetrate the dome, 10
Where dwells the thunderer ; view the heavenly forms,
Their sovereign dictates hear, and thence bear down
To mortals in their works celestial fire.

THENCE o'er this orb, with studies join'd they range,
Searching from nature, and revolving times, 15
Fit argument, and matter for their toils.

C WHAT
tomy, Proportion, Geometry, Architecture, Perspective, &c. the least of which are more difficult to attain than all the technical (if I may be allow'd the phrase) rules of poetry, which measures sounds and words only, and bears no proportion to the knowledge of forms, which reducing all visible objects to their first principles of quantity and the lines that include it, with their contrasts and variations, distinguish what is beautiful, what deform'd ; for as these are certain and distinct properties, ever the reverse of each other, so are the causes which produce them, and these the Painter ought to understand ; for, without this knowledge, all the other rules that can be laid down, are insufficient to produce a fine composition : 'Tis true, by what we call a good eye, without this speculation, a great deal may be done, but without certainty : this knowledge therefore is necessary to excell, and is a doctrine, I believe, the antients were well acquainted with, as their works sufficiently evince.

As every body pretends to Poetry, so she flatters every body ; all are happy in her good graces ; she is very loquacious, and will be heard ; but Painting has no tongue ; she is a recluse lady, busied in labour, toiling always, coy and reserved : if she condescends to coquet indeed with a few gaudy colours for the sake of the ignorant, the knowing despise her for it ; in short she has but few friends, and being unfit for the world is treated accordingly.

However, both these arts are greatly useful. No prevailing folly can escape one of them unmark'd, or pass without ridicule ; for altho' the *Flashes* and *Fribbles* might have stood the wit of any poet, yet when they were pointed out, and made the common jest, they shrunk from themselves, and tho' they might not be ashamed, were afraid to appear so contemptibly. Tragedy also humanizes those, who are so happy as to know no other miseries than what they see represented on the stage, exercises those passions, which lie dormant, and supinely languish without objects to excite them, and not only warns them of the instability of fortune, but prepares them for it.

With Painting and Sculpture almost all arts are connected. By means of these we survey past ages, look back on the old world, *Egypt*, *Greece* and *Rome* ; their customs, modes, even the persons of their greatest men are familiar to us, with their long train of fabulous worn-out deities, who now, how awful or dreaded soever they have been, are reduced to the state, which *Epicurus* would have formerly assigned them, and

Semota a nostris rebus.

*Denique quaecunq; in cælo, terraque, marique
 Longius in tempus durare, ut pulchra, merentur,
 Nobilitate sua, claque insignia casu,
 Dives & ampla manet Pictores atque Poetas
 Materies; inde alta sonant per sæcula mundo
 Nomina, magnanimis heroibus inde superstes
 Gloria, perpetuoque operum miracula restant:
 Tantus inest divus honor artibus atque potestas.*

Non

possess their pedestals in peace, and are admired, as gods made with hands should be, only for their workmanship.

To Painting we owe that pleasing enlargement of ourselves, by which we look back to the times preceeding our own, and are almost present in them, by having so many representations of persons and things worthy note. *Harry* the fourth, or *Charles* the first, are as well known as if living: different, distant countries, their modes, inhabitants, and natural productions are brought home to us; we see them without danger, fatigue or expence.

All the manufactories, which have their origin in design, owe their existence to Painting. Flowered silks, which we used to import; printed linnens raised in a few years by the beauty of the patterns, of which, I am told, there is a great export; printed paper for hangings; copper graving, if some excellent engravers among us meet a due encouragement; all chased works, silver and gold, jewellers works, with many more: now a trade being settled for any of these commodities, brings also a demand for other goods with it, gives them a preference to those of other countries, if better performed, and has many other advantages and beneficial connections to a trading country.

Ver. 24, Such power, such honours are in arts divine.

If the desire of fame were the sole motive to a value of these arts, and a preservation of our names and actions from oblivion the only use of them, they would then principally concern those, whose merits entitle them to an after remembrance; or who are capable of acting worthily for the sake of it. But as there are, I fear, few, who desire, and fewer, who deserve this surviving character, or value mere glory abstracted from its immediate advantages, I think our author has not sufficiently recommended the arts, or interested us enough in their favour.

Poetry first civilized mankind; taught them to reverence the Gods, and be observant of laws to each other; mitigated the fierce, enforced the gentler passions; painted vice in its true colours, with all its shocking inseparable consequences; virtue pleasing, lovely, and the source of Happiness.

Painting and Sculpture, innocent in themselves, intending too, perhaps with their sister Art, to promote the same good ends, were yet the means of ido-

latory

The Art of Painting.

7

WHATE'ER in heaven, or earth, or sea is fair,
Great in itself, or rendered by strange chance
Worthy remembrance, ample scope shall give,
And rich materials unto either art.

20

Hence names resound for ages o'er the world;
To mighty heroes glory hence survives,
Preserved in deathless monuments of skill;
Such powers, such honours are in arts divine.

NOR

latry, and men became so enamoured of bare imitations of nature, as forgetting the author of nature itself, they transferr'd that worship to them, which was due to him alone; yet is the blame to be laid on the arts, or on those who made this use of them?

Crafty and enthusiastic men have avail'd themselves, for their own purposes, in all ages, of a natural bias to religion inherent in man, and by misrepresentations of the deity, moved it from its only basis, a right conception of him, and made obedience to his will, the best human motive, instrumental to the worst and most inhuman actions, not only to idolatry, but even to persecutions, massacres, &c. &c.

In a pure religion, tho' I think none should pretend to represent the great objects of it by sensible images, or that the mind should be interrupted by them in places sacred to devotion, yet in other places, as Pictures are said to be the common people's bible, if representations from it frequently occur'd, they would have their use; and as our Saviour appeared in a human form, full of divine goodness and charity, seeing him daily exerting it in those acts of beneficence, which he was always engaged in, would be exemplary, help religion, and strengthen the authority of its founder.

As a humanist, I venture to assert, that publick memorials, and exhibitions of great and virtuous actions, good in themselves or serviceable to the state, would be useful; they are lost in books, can be known to few, in dead or foreign languages; but thus preserved, they inform the ignorant as well as the learned; we need but look to understand; the praise also they incite, may sound so grateful in our ears, as to animate us to desire and deserve the like; nor would it derogate from the wisdom of a state, if they decreed these or such other rewards and distinctions, as charging the publick with no expence, might entail honours on persons, below a blue, red or green garter, or plain knighthood. The *Romans*, a people form'd for greatness, knew this; for something more than mere pecuniary rewards are required to stir up generous minds, and more than a mere mercenary spirit should be encouraged even on political motives.

To confirm these observations, *Salust*, a writer of the greatest weight, in his introduction to the *Jugurthine* war, has this Passage. *Nam saepe audiui Q. Maxumum, P. Scipionem, praeterea civitatis nostrae praecclaros viros solitos ita dicere, cum majorum imagines intuerentur, vehementissimum sibi animum ad virtutem accendi.*

Non mihi Pieridum chorus hic, nec Apollo vocandus, 25
Majus ut eloquium numeris, aut gratia fandi
Dogmaticis illustret opus rationibus horrens:
Cum nitidâ tantum & facili digesta loquelâ,
Ornari praecepta negent, contenta doceri.

Nec mihi mens animusve fuit constringere nodos 30
Artificum manibus, quos tantum dirigit usus;
Indolis ut vigor inde potens obstrictus hebescat,
Normarum numero immani, geniumque moretur:
Sed rerum ut pollens ars cognitione, gradatim
Naturæ sese infinet, verique capacem 35
Transeat in genium, geniusque usu induat artem.

Præcipua

accendi. Scilicet non ceram illam, neque figuram, tantam vim in sese habere; sed memoria rerum gestarum eam flammam egregiis viris in pectore crescere neque prius sedari quam virtus eorum famam atque gloriam adæquaverit. "For I have often heard, that Q. Maximus, P. Scipio, besides other excellent men of our city, used to say, when they beheld the images of their ancestors, their souls were vehemently inflamed to virtue. Truly it was not the wax nor the figure, that had this power on them, but the memory of the great actions they had done, which kindled this flame in the breasts of these illustrious men; nor was it to be quenched, before they, by virtue, had arrived at the same height of fame and glory."

At Venice the great hall, and the other apartments of the Doge's palace, which are used for publick occasions, are covered with Paintings of the great actions of that Signiory, animating remembrances of its power, conduct and fortune. Suppose a house of lords or commons in England so ornamented, or even a lord mayor's house, do we want matter for such glorious records? Would not such memorials do us national honour, keep emulation alive, and check that foolish, growing contempt of our country, which is often the only acquirement of travel, and imported by the very persons, who make us contemptible by their ignorance, folly and extravagance in every country, thro' which they pass?

This art being so connected with others, that they cannot subsist without it, I shall now take a more extensive view of it and them, and consider whether they are in general detrimental or advantageous to mankind.

In order therefore to form right judgments, we must apply to facts, consider the times when, and the places where these arts most flourished, what persons promoted them, and the consequences.

The times were those, when the human mind, with all its various exertions, was most extraordinary; the places, Egypt where knowledge first dawned

The Art of Painting.

99

NOR need I the Pierian choir invoke, 25
Or on Apollo call to swell the strain,
And grace with sounding elegance my verse,
To rules ill-suited; clearness my sole aim:
For ornaments with precepts ill agree,
Their end and purpose only to be taught.

NOR is it my intent to check, or stay 30
The artist's hand, which use alone directs,
By a huge heap of rules; so bound, perplex'd,
His fancy fails, his native fire is quench'd;
But to aid him with knowledge, by degrees
His mind so strength'ning, capable of truth,
That science may itself with genius blend, 35
Genius with science; practice make them one.

D FIRST,

dawned, then *Greece* where those foundations of science were laid, which exist at this day, *Rome* continued what she had established.

The effects were in *Greece*, that men of genius mutually assisting each other, raised human nature almost above itself. Liberty, philosophy and valour never were more conspicuous: and that small number of people, scanty tract of land, and short space of time, have yielded more benefit and glory to mankind, than the mighty *Assyrian* and *Persian* monarchies; mere names to us, while we reap hourly solid advantage and pleasure from those.

The persons, who promoted these arts, or were employed in them, were the first of mankind. The greatest philosopher, *Socrates*, was a sculptor. The most rapid conqueror was a patron of, and had a personal friendship for *Apelles*. The best men, the most important of the antients, have left us such testimonies in their writings, as sufficiently evince their estimation of it.

How pleasing must it have been to a people form'd as well to taste as to produce fine things, when those admirable sculptures, which yet remain, came warm from the chissel, and those celebrated pictures now lost, and of which we can form no idea, appeared! What conversation among such statesmen, generals, philosophers, poets, painters, sculptors, architects! Every thing must have been adequate and refined to the highest degree of rational enjoyment.

But now let us change the scene, and turn our eyes on those times and places, where no arts flourish'd. There immersed in ignorance, unacquainted with the proper exercise of reason, forming nothing but absurd and rude notions of the deity, ignorant of natural rights; submitting, and slaves to the lawless will of one, who governing and governed by fear, becomes cruel for his own safety, yet dreading the injured, washes away his fears with their blood, accu-

Primum præ-
ceptum de
pulchro.

*Præcipua imprimis artisque potissima pars est,
Nōsse quid in rebus natura creārit ad artem
Pulchrius, idque modum juxta, mentemque vetustam:*

*Qua sine barbaries cæca & temeraria pulchrum
Negligit, insultans ignotæ audacior arti,
Ut curare nequit, quæ non modo noverit esse;
Illud apud veteres fuit un de notabile dictum,
Nil Pictore malo securius atque Poeta.*

*Cognita amas, & amata cupis, sequerisque cupita;
Passibus assequeris tandem quæ fervidus urges:
Illa tamen quæ pulchra decent; non omnia casus
Qualiacumque dabunt, etiamve simillima veris:*

Nam

mulating wickedness, heaping misery, lust the entertainment, ambition the pursuit and violent death the end; the country waste, barren, the people dejected, retaining the form, but lost to all the comforts of humanity.

Such is the present state of some countries stored by providence with vast natural blessings; and the same causes we may infer ever have, and ever will produce the same effects.

Let us look among the wild *Arabs*, the wandering *Tartars*, or the savages of *America*, a straggling vagrant people, who prey, fight and procreate in common with other animals, roaming about in small parties, full of horrible superstitions, busied in revenges, and delighted with putting their enemies to the most excruciating deaths.

Whence that good order so conspicuous in the great cities of *Europe*, particularly in this, where near a million of people live in perfect harmony, with the most opposite interests, opinions and inclinations. What could effect this miracle but employment? What system of government sufficient, were they idle; or what employ them but things, which regarding our national necessities (so good is providence) might be spared? Such are the productions of art; and they do not only employ men, but divert their passions. Ambition is innocent, when it puts men on excelling in an art. Avarice is profitable to the publick, when it induces men to earn and deserve better, in order to engross custom. The passion most apt to mislead is subdued by labour: it leaves neither time nor spirits for adventure; marriage is thought of; a healthy race enriches the publick, and extends it self to posterity.

Every workshop is a little system of government, and renders men more subservient to the greater; mischievous tempers are bound down by various kinds of attention; and he, who would stir up a rebellion, propagate a false religion, or otherwise disturb the peace of a state, is perhaps condemned, from fix to fix, to pore on some curious piece of difficult mechanism.

The Art of Painting.

III

FIRST, chief, and most important is, to know
What fairest is created, apt for art,
Making the antient stile and choice our test ;
Else barbarous, blind, and rashly shall we dare ; 40
Beauty neglecting, spurn it's noblest aim,
And with audacious ignorance offend.
How shall we strive for that we do not know ?
Hence with the antients this fam'd adage rose,
*Than wretched Painters and bad Poets none
Alike are self-sufficient, prompt and vain.*

The first principle of choice.

THE known thou lov'st, desirest shalt obtain, 45
With steps at length, if fervidly thou urge :
What beauteous yet in all agrees, no chance,
Or similarity of truth can give ;

D 2

By

A day or two of holidays will convince us, how little the grosser part of mankind are fitted for idleness. What drunkenness, brutality and folly are to be seen in all places of common resort ?

Nor are arts more necessary to employ some, than to amuse others, and render their leisure both innocent and pleasurable. They also dignify the human Race, and raise it above all other animals ; who indeed possess some things in common with us ; for the bird builds, and an *Irish* cabin may be raised by instinct, but St. *Pauls* is the work of reason.

I have ventured to give my thoughts on this subject ; because I am told a question has lately been started in *France*, whether arts have done more good or hurt to mankind ? What can be said against an obvious truth, is hardly worth attending to ; but if in a state, ignorance be preferable to knowledge, why is not an ignorant man preferable to a man of knowledge ? As it requires some sense to play the fool tolerably, so it requires some science, even to abuse it ; but vanity inspires a thousand ridiculous singularities ; and the *Ephesian* Temple must sooner be consumed, than one Fool made for Fame be forgot,

Ver. 37, First, chief, and most important is to know.

This precept, which regards choice, is justly enforced by our author, and is that, in which the antients have excelled the moderns ; and the modern *Italians*, assisted by their excellent remains, all their neighbours and contemporaries.

*Nam quamcumque modo servili haud sufficit ipsam
Naturam exprimere ad vivum; sed ut arbiter artis, 30
Seliget ex illa tantum pulcherrima Pictor.
Quodque minus pulchrum, aut mendosum, corrigit ipse
Marte suo, formæ Veneres captando fugaces.*

2. De spe-
culatione &
praxi.

*Utque manus grandi nil nomine practica dignum
Assequitur, purum arcanae quam deficit artis 55
Lumen, & in præceps abitura ut cæca vagatur;
Sic nihil ars operâ manuum privata supremum
Exequitur, sed languet iners uti vincula lacertos;
Dispositumque typum non linguâ pinxit Apelles.*

*Ergo licet totâ normam haud possimus in Arte 60
Ponere (cum nequeant quæ sunt pulcherrima dici)
Nitimur hæc paucis, scrutati summa magistræ
Dogmata naturæ, artisque exemplaria prima
Altius intuiti; sic mens, habilisque facultas
Indolis excolitur, geniumque scientia complet; 65
Luxuriansque in monstra furor compescitur arte:
Est Modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.*

3. de argu-
mento.

*His positis, erit optandum thema nobile, pulchrum,
Quodque venustatum circa formam atque colorem 70
Sponte capax, amplam emeritæ mox præbeat arti
Materiam, retegens aliquid salis & documenti.*

Tandem

Nor shall a servile imitation rise
To express the fire of animated life; 50
Judge of his art, the Painter should select,
From all what's fine, less so, faulty, correct
By his own skill; and ever instant snatch
Those transient beauties, which are born and dye.

AND as the practis'd hand does nought worth praise, 2. *Of speculation and practice.*
If destitute of the pure lights of art,
But errs precipitate and blindly strays; 55
So nothing rules produce, deny'd its aid,
Unless they die inert, if this be bound;
Apelles made not Pictures with his tongue.

ALTHO in all we cannot furnish rules, 60
When what's most beauteous is indefinite;
Endeavouring yet, a few we may deduce
From nature, sov'reign mistress, studious sought,
And works, the great exemplars of this art.
So the mind's powers shall we from hence improve;
So genius shall with knowledge be compleat; 65
And wild luxuriant fancy be restrain'd;
For there to things are measures, certain bounds,
Nor this side, or beyond them, right subsists.

Thus far, and now desirous of a theme, 3. *Of the argument.*
Grand, beautiful, that of itself may give 70
Sweet eye-delighting forms, colours and hues;
Copious, replete with matter worthy art;
Disclosing too instructive sense and wit.

*Tandem opus aggredior, primoque occurrit in albo
Disponenda typi, concepta potente Minerva,
Machina, quæ nostris Inventio dicitur cris.* 75

Inventio pri-
ma picturæ
pars.

*Illæ quidem prius ingenuis instructa sororum
Artibus Aonidum, & Phæbi sublimior æstu.*

4. Dispositio,
five operi
totius Oc-
conomia.

*Quærendasque inter posituras, luminis, umbræ,
Atque saturorum jam præsentire colorum
Par erat harmoniam, captando ab utrisque venustum.* 80

5. Fidelitas
argumenti.

*Sit thematis genuina ac viva expressio, juxta
Textum antiquorum, propriis cum tempore formis.*

6. Inane reji-
ciendum.

*Nec quod inane, nihil facit ad rem, sive videtur
Improprium, minimæque urgens, potiora tenebit*

Ornamenta operis; tragicae sed lege sororis, 85
Summa ubi res agitur, vis summa requiritur artis.

Ista labore gravi, studio monitisque magistri

Ardua pars nequit addisci rarissima: namque,

Ni prius æthereo rapuit quod ab axe Prometheus

Sit jubar, infusum menti cum flamine vitæ, 90

Mortali baud curvis divina hæc munera dantur;

Non uti Dædaleam licet omnibus ire Corinthum.

Ægypto

Ver. 76. Of various actions, lights and shades.

After having read and considered the story attentively, and inform'd ourselves of all that has any relation to it, or can help us in forming just conceptions of it, we may endeavour to digest it in our minds, and begin to form some sort of ideas of the future Picture, which we may perfect and improve by experimental sketches. If we could attain the very identical idea of a Fact, as it really existed, I should think it would be preferable to any other, and that the Painter should consider himself so far ty'd to the observance of truth, as to be only the copiest of such an idea, if it could be obtain'd.

I will add also, that in writing for the stage, if the real presence of the Persons to be represented could be supposed, and under those various agitations of mind, which their situations would naturally produce, and the author would consider himself, rather as transcribing from them, than dictating to them, it would prevent what is too frequent, that is, the Poet's speaking in his own Person; a thing Monsieur St. Evremond sarca-

The Art of Painting.

15

AT length the work auspicious I begin
Survey the canvas stretch'd, the ground prepar'd,
And image to my mind, so Pallas aid
The future piece; this part's *invention* call'd.

*Invention the
first part of
painting.*

75

SHE, of th' Aonian sisters, first in arts,
Glows more sublime with Phœbu's, sacred fire.

OF various actions, lights, and shades, now so,
And future colours, shou'd we pre-conceive,
That grace and harmony be gain'd from all.

*4. Of the pre-
conception and
disposition of
the work.*

80

GENUINE the story, lively too express;
True to the antient text, the place, the time.

*5. Fidelity to
the theme or
subject.*

THINGS, that unapt, conduce not to the end,
Improper seem; in no wise let assume
The fairest place, where most the work shou'd shine;
But of her sister tragedy this learn,
Where the main action lies, to exert most art.

*6. Things not
to the purpose
to be rejected.*

85

NOR this with labour weariless, or rules,
By masters given, (o arduous part!) is learn't,
Or rare, unless with life th' etherial fire,
Of which Prometheus stole, be first infus'd;
Not mortal, but the gift of power divine;
Nor all, may to Dedalean Corinth hie.

90

E 2

IN

egotists are apt to make themselves so on all occasions; even in some of a more solemn nature; for altho' representations of the first Being, under a human form, are sufficiently exploded, yet he is often represented with a human mind, and such passions are ascribed to him, as are characteristic of the good or bad temper, pride, ignorance and superstition of these incompetent carvers without chissels, who presume to tread on holy ground. But Mr. Pope says, that

Fools rush in, where angels fear to tread.

*Ægypto informis quondam Pictura reperta,
Græcorum studiis, & mentis acumine crevit :
Egregiis tandem illustrata, & adulta magistris, 95
Naturam visa est miro superare labore.*

*Quos inter, graphidos gymnasia prima fuere
Portus Athenarum, Sicyon, Rhodos, atque Corinthus,
Disparia inter se, modicum ratione laboris ;
Ut patet ex veterum statuis, formæ atque decoris 100*

Ar-

Ver. 93. In Egypt, first this art, found formless, rude.

That is, perhaps in such a state as might barely serve for hieroglyphics, from the use of which it seems to have its origin ; for letters, the signs of sound, being not yet invented, they had no means or way of communicating ideas than by Pictures, and such other forms as had a known signification. It must necessarily therefore have been their care, in order to avoid mistakes in publick records, laws, &c. to have had the objects so far truly delineated, as that one thing should not be taken for another ; a horse for a dog, a hand for a tree, &c. and this was no other way to be effected, than by applying to the real objects, and comparing the representations with the things to be represented ; so correcting them, if need were, as to leave nothing imperfect that might render the sense dubious of what they intended to express.

Hence I think, with great probability we may conceive imitation arose and what dexterity practice might give, and how it would by gradation continue advancing itself, till men of reflection and science, such as were the *Greeks*, transplanting it, made it their study, and raised it to the utmost degree of perfection it ever attain'd ; for altho' it may be question'd, whether the antients excelled the moderns in Painting, yet I think it will scarce admit a contest ; for Sculpture and Painting having ever kept an equal pace, as we must own their superiority in one art, I think, according to this known truth, there can be little reason for denying it in the other. It may be also allowed without prejudice to the moderns, or imputation on them as wanting abilities ; for let it be considered, that their gods, which were innumerable, all pass thro' the sculptors hands ; that their illustrious men and heroes also sought a kind of immortality from them ; that statues were decreed as rewards, and medals struck, by publick order, not on great occasions, or to great persons only, but to all such as remarkably distinguished themselves, or did any eminent service to the state. The boy plucking the thorn from his foot, the knife-grinder, the mother enquiring of her son what was done in the senate, are instances on what occasions the arts were called in : the island of *Rhodes* alone is said to have had thirty thousand most rare statues in it ; what numbers must *Rome*, *Athens*, *Corinth*, then have contained ; or any of those places where the arts flourished, or were esteemed ? From hence we may judge what a prodigious employ there was, and conclude, that such an immense practice would awaken, rouse and put in action, those noble faculties, which languish, lie dormant in mankind, and are lost for

In Egypt first, this art, found formless, rude,
The Greeks, with study, nervous sense, improv'd,
And so at length matur'd that nature seem'd, 95
By their great masters wondrous skill surpass'd,

THESE of their schools were held in most esteem,
The Athenian, those of Sycion, Corinth, Rhodes,
Nor much unequal, or in choice, or stile,
As yet from antient statues we may judge; 100

F

Of

The churches abroad are the only props, to what of art can exist among the moderns; but here, in this country, notwithstanding the wild waste of expence, and the vast profusion, which for some years past hath been laid out in buildings, Painting, their noblest ornament, has had no share; by Painting I mean History-Painting. The five orders only have engrossed all.

Ver. 96. By their great masters wondrous skill, surpass'd.

It is certain, that an elegant choice of objects, a fine disposition of them, with a judicious handling, the result of an elevated genius, just reasoning and long practice, present us with beauties, we were not aware of. Agreements and harmonious assemblages, that strike and surprize us, and such as the dull thoughtless mere imitator never dream'd of, but that nature is then excelled, or can be, no one who has ever studied, or been truly attentive to its beauties, I hope will allow. I regard not the assertions of ignorant enthusiasts, who like those in religion ever confound truth with absurdities. What Mr. Pope has said, with respect to poetry, holds also true in this art,

'Tis nature all, but nature methodiz'd.

The best antiques are most scrupulous imitations of it; nor can we perceive that the antients artists dared to deviate from it, or that they took any liberties: all was warranted by it; nothing done on their own authority, for that becomes manner, the effect of ignorance, sloth, and such a self-sufficiency as deserves contempt.

When people talk of mending nature, they should be considered as persons who have but a very superficial knowledge of it. These nature-menders are of the same species with those, who cut off the ears of dogs, and cats, and dock horses tails, marring thereby the divine workmanship in the form, and its goodness to the animal, by depriving it of that use the part was intended for.

*Archetypis; queis posterior nil protulit ætas
Condignum, & non inferius longè, arte, modoque.*

7. GRAPHIS,
seu positura,
secunda pic-
turæ pars.]

*Horum igitur vera ad normam Positura legetur;
Grandia, inæqualis, formosæque partibus amplis
Anteriora dabit membra, in contraria motu*

105

Diverso variata, suo librataque centro.

*Membrorumque sinus ignis flammantis ad instar,
Serpenti undantes flexu; sed lævia, plana,
Magnaue signa, quasi sine tubere subdita tactu,*

Ex

*Ver. 103. By their just maxims be positions chose,
grand and unequal.*

Large and such as fill the eye; also unequal, unlike each other, for dull repetitions of the same forms seen together, pall, disgust the sight; they must therefore be diversify'd, and limbs, altho' like each other to a degree of exactness should be varied by motion, so as to fill very different spaces. The leaves of a rose tree, except in size, differ not, but are all of the same shape, yet by the various turns and direction of them, make very different quantities in their representations; one is seen full and fronting, another shortened, another side-ways; one perks up, another sinks, all vary.

Nature is so fond of variety, that in a pavement of real squares, not one appears so, unless a line from the eye be perpendicular to its centre, and they not only leave their true form, but every square varies in its appearance from the next to it, and one and all from each other, except a line of any of them be perpendicular to the eye, and the point of sight be in the centre of the picture, then one side only has this variation.

The lessening of objects also, as they remove from us, is a thing in nature that gives vast variety; thus in the profile of a building, all the lines seemingly tend to the horizon, and give us a graceful diversity; for tho' the distant part of the building is as high as the near, yet not appearing so, the eye is insensibly relieved from sameness, which otherwise would tire it.

Ver. 107. Of flesh the lines, &c.

In this precept is described what kind of lines are proper to give that fleshly softness, which we admire in fine pictures and statues; the proper understanding of which, is a very constituent part of a good Sculptor and Painter, and in which Monsieur *Boucharde* has a peculiar excellence.

If

Of form and grace best models, and than which
Succeeding ages nothing have produc'd,
In art and manner not inferior far.

By their just maxims be positions chose,
Grand and unequal, foremost to the sight
The parts most beauteous, fully, amply plac'd,
With motions different, varying contrary,
And every figure on its centre pois'd,

Of flesh the lines shou'd bend as yielding flame,
Or the snakes wavy motion, when it glides ;
But smooth, large, plain, and with so mild a swell,
As scarce wou'd be perceptible to touch ;

F 2

Flowing

7. Drawing
the figure and
its position, the
second part of
Painting.

105

It may not be amiss here, if for the entertainment of my readers, who shall have honour'd me thus far, we look back to those famous lines which *Pliny* has given us an account of, and in which *Apelles* and *Protogenes* contended for superiority.

That they were, as is commonly thought, lines so small and fine, that, the difficulty lay only in dividing one with a still less, who can believe ? Were this the fact, they could not have been seen at any distance ; yet the large table on which they were done, preserved to posterity in the Palace of *Cæsar*, attracted the eyes and admiration of all, especially of artists. When *Apelles* snatch'd up a Pencil, in order to give such a specimen of transcendent skill, as might surprize *Protogenes*, so great a master ; was this all he could do to distinguish himself ; and was it such a trifle that could make *Protogenes* cry out " *Apelles* was arriv'd ? " Did two such great men amuse themselves with such children's play, as making small lines, of no use in the art, or glory to the performer ?

Nor could it be a simple unmeaning bend, like the letter S. Very well ! An accomplishment for a graver in copper ; being what is called a fine stroke, and what tollerable prints are full of, but of little consequence to the extensive comprehensive art of Painting.

What it really was is only to be known by practice ; for whoever has drawn with any degree of correctness from antique statues, or even attempts it, must find a very little remove of a line makes a vast difference, and that a line cannot be too small to be precise ; this smallness or delicacy cannot be otherwise or better expressed, than by the *summe tenuitatis* of *Pliny*, which from the common ignorance of this art hath been misunderstood ; these lines therefore must have expressed some part or the whole of the human figure.

To

Ex longo deducta fluant, non secta minutim, 110
Insertisque toris sunt nota ligamina, juxta
Compagem anatomes, & membrificatio Græco
Deformata modo, paucisque expressa lacertis,
Qualis apud veteres; totoque Eurythmia partes
Componat; genitumque suo generante sequenti 115
Sit minus, & puncto videantur cuncta sub uno.

Regula certa licet nequeat prospectiva dici,
Aut complementum graphidos; sed in arte juvamen,
Et modus accelerans operandi: at corpora falso
Sub visu in multis referens, mendosa labascit 120
Nam Geometricam nunquam sunt corpora juxta
Mensuram depicta oculis, sed qualia visa.

Non

To show the great consequence of this small difference, it is said, that *Hannibal Carrache*, on overhearing a scholar boast, that he had been but little out, shewing his master's correction at the same time on his drawing, cry'd "harkee, young man, I have been thirty years learning that little."

110 *Flowing, deduced from lengths, not cut minute.*

Not meeting in sharp points like angles. When lines flow, they seem extensions from distant unseen beginnings; when they rise from points they seem to have their beginning or termination there. An octangle seems eight lines joined, but a circle seems but one line without beginning or end, for which reason, eternity is represented by a serpent in that form.

117. *Tho' we perspective call no perfect rule.*

Being desirous to make this work as useful and instructive as possible, I communicated it not only to learned persons, but to such of our profession, whose judgment and candor I thought I might rely on. Among these, to gentleman of eminent abilities in our art, who has studied perspective; so as to be a most accurate judge and master of the subject, having made some remarks on this passage, which I thought very just, I have, for the use of my reader, obtain'd them, and they are as follow,

A thorough knowledge of the principles, and a habit obtain'd of them in the practice of perspective will enable a man to draw better than he could if he had no such knowledge, and habit; and even in cases where the rules are not employed; for he who knows previously, and scientifically how all objects in all situations, and positions ought to appear, will see more accurately, and express more precisely how they do appear, when presented before him.

And

Flowing, deduc'd from lengths, not cut minute. 110

Of tuberant muscles the known ligaments,

Be inserted anatomically true.

In limbs observe greek forms, with few express'd,

Such was their choice ; and may the whole compose,

From parts agreeing one sweet symmetry :

Let that, which by another part's produc'd,

Be less than that, from whence it is produc'd, 115

And all concurring strike the eye at once.

Tho' we perspective call no certain rule

To accomplish drawing, yet it is a help,

A method that facilitates the work :

Yet bodies erring oft it represents 120

False to the sight, and leads into a fault ;

For geometrical and to their real size,

As measur'd, objects never can be seen ;

They should be painted as they strike the eye.

G

Net

And in this sense, perspective may indeed be said to be an aid to designing, as this author expresses it : Nay, is absolutely an essential, being that, without which many objects cannot be represented at all, and is so far from leading into errors that it is the only means to avoid them ; for whatever is drawn by its rules is demonstrably true, and whatsoever will not bear the application of them is demonstrably false.

Architecture, and all forms terminated by right lines are entirely represented by it. Nor is it possible to draw them without ; and the points, or boundaries of all other objects, whether curvilinear, mixed, or multiform, may be so determined, tho' the intermediate parts be supplied, and the figures compleated by hand.—So that contrary to his assertion, perspective is a certain rule, and its precepts perfectly true.

8. Varietas
in figuris.

*Non eadem forma species, non omnibus ætas
Æqualis, similisque color, crinisque figuris:
Nam variis velut orta plagis gens dispars vultu est.* 125

9. Figura sit
una cum
membris &
vestibus.

*Singula membra, suo capiti conformia, fiant
Unum idemque simul corpus cum vestibus ipsis:
Mutorum silens positura imitabitur actus.*

10. Mutorum
actiones imi-
tandæ.

*Prima figurarum, seu princeps dramatis, ultro
Profiliat media in tabula, sub lumine primo* 139

11. Figura
princeps.

Pulchrior ante alias, reliquis nec operta figuris.

12. Figura-
rum globi,
seu cumuli.

*Agglomerata simul sint membra, ipsæque figuræ
Stipentur, circumque globos locus usque vacabit;
Nè, malè dispersis dum visus ubique figuris
Dividitur, cunctisque operis fervente tumultu* 135
Partibus implicitis, crepitans confuso surgat.

13. Positura-
rem diversi-
tas incumulis

*Inque figurarum cumulis cum omnibus idem
Corporis inflexus, motusque; vel artubus omnes
Conversis pariter non connitantur eodem;
Sed quædam in diversa trahant contraria Membra,* 140
Transverseque aliis pugnent, & cætera frangent.

14. Tabulæ
libramentum

*Pluribus adversis averfam oppone figuram,
Pectoribusque humeros, & dextra membra sinistris,
Seu multis constabit opus, paucisve figuris.
Altera Pars tabulæ vacuo ne frigida campo,* 145
Aut deserta fiet, dum pluribus altera formis

Fervida

Ver. 125, Not the same shape, or equal age have all.

Amongst the astonishing things in nature, it is not the least that the human countenance should vary so little, yet that little be sufficient to identify every person among so many millions.

Ver. 128, And copy actions from th' expressive mute.

A very useful precept, for such unhappy persons are very expressive, and and by action supply the want of voice.

NOT the same shape, or equal age have all,
Complexion like, or color of the hair,
Men's faces differ as their native climes.

8. Of diversifying the figures.

LET single Members to their head conform,
Drapery and figure all unite, make one,
And copy actions from th' expressive mute.

125

9. Of conformity of the parts of the figure and the drapery.

10. Of expressive actions.

LET the chief person seize the middle space,
Glow eminent, and in the strongest light,
Unrival'd, unconfus'd, by those around.

11. Of the principal figures.
130

LET objects be connected; yet, twixt groupes
Leave space; lest figures, ill dispers'd o'er all,
Distract the sight, and from th' entangled parts
A tumult rages, clashing and embroil'd.

12. Of groupes and spaces for repose.

135

AND in these groupes, let not all bodies bend
With like inflections, motions, nor let limbs
Turn like each other, as they meant the same;
Different and contrary some shou'd tend,
Others transverse, may cross, and break the rest.

13. Of diversifying actions in the groupes.

140

To figures fronting backs shall be oppos'd;
To shoulders breasts; to the right side the left;
Or be there many in the piece, or few.

LET not this side all void and vacant lie,
A desert space, while that enrich'd and full,

145 14. Ballancing the sides of the Composition.

G 2

Teems

Ver. 145, Let not this side all void and vacant lie,

A port folio of good prints, will shew how well, and in what manner great Masters have observed this precept.

*Fervida mole sua supremam exurgit ad oram.
Sed tibi sic positus respondeat utraque rebus,
Ut si aliquid sursum se parte attolat in una,
Sic aliquid parte ex aliâ consurgat, & ambas 150
Æquiparet, geminas cumulando æqualiter oras.*

25. Numerus
figurarum.

*Pluribus implicitum personis drama supremo
In genere ut rarum est; multis ita densa figuris
Rarior est tabula excellens; vel adhuc ferè nulla
Præstitit in multis, quod vix bene præstat in unâ: 155
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi, requieque decora;
Nec speciosa nitit vacuo nisi libera Campo.*

*Sed si opere in magno, plures thema grande requirat
Esse figurarum cumulos, spectabitur unâ 160
Machina tota rei; non singula quæque seorsim.*

16. Interno-
dia & pedes
exhibendi.

*Præcipua extremis raro internodia membris
Abdita sint: sed summa pedum vestigia nunquam.*

17. Motus
manuum mo-
tui capitis
jungendis.

*Gratia nulla manet, motusque, vigorque figuras
Retro aliis subter majori ex parte latentes, 165
Ni capitis motum manibus comitentur agendo.*

18. Quæ fu-
gienda in dis-
tributione &
compositione

*Difficilis fugito aspectus, contraëtaque visu
Membra sub ingrato, motusque, actusque coactos,
Quodque refert signis, rectos quodammodo tractus,
Sive parallelos plures simul, & vel acutas, 170
Vel geometrales (ut quadra, triangula) formas:*

In

The Art of Painting.

25

Teems to its utmost edge, and farthest bound;
But so contrive, if ought rise on one part,
Its opposite with objects correspond,
To ballance it; both fill'd, thou'd counterpoise.

14. Ballancing the sides of the composition.

Perplex'd with many actors, as a play
Seldom transcends, with numerous figures throng'd,
More rare is yet a Picture excellent;
For none in many have deserv'd our praise,
Who scarcely could perform one figure well;
In hurry, if too much o'ercharg'd, we lose
Majestick grandeur, graceful sweet repose,
Nor beauty, unless unembarras'd, shines.

150 15. The number of figures.

155

BUT if your work be large and theme require,
Numbers and groupes together be all seen,
Not separate and confus'd, but at one glance.

160

THE extremes of joints but rarely are conceal'd,
The feet are never; paint them always bare.

16. The knitting of joints and extremities.

GRACE, motion, vigour, still those figures want,
Which others mostly hide, unless the hands
Expressive motion with the head agree.

17. The motion of the hands must agree with the expression of the head in figures behind.

165

FLY aspects difficult, shortenings to fight,
The limbs contracting hateful, motions forc'd,
Actions constrain'd, straight spaces, equal,
Repeated parallels or lines acute,
And geometric, as triangles, squares;

18. What are to be avoided in composition.

170

H

And

Ver. 186. Fly aspects difficult, &c.

These maxims demand consideration; for no composition can be good where they are not observed.

*Ingratamque pari signorum ex ordine quandam
Symmetriam : sed præcipua in contraria semper
Signa volunt duci transversa, ut diximus antè.
Summa igitur ratio signorum habeatur in omni
Composito ; dat enim reliquis pretium, atque vigorem.* 175

19. Natura
genio ac-
commodan-
da.

*Non ita natura astanti sis cuique revinctus,
Hanc præter nihil ut genio studioque relinquo ;
Nec sine teste rei natura, artisque magistra,
Quidlibet ingenio, memor ut tantummodo rerum, 180
Pingere posse putas ; errorum est plurima sylva,
Multiplicesque Viæ, bene agendi terminus unus ;
Linea recta velut sola est, & mille recurvæ.*

*Sed juxta antiquos naturam imitabre pulchram,
Qualem forma rei propria, objectumque requirit.* 185

20. Signa
antiqua na-
turæ modum
constituunt.

*Non te igitur lateant antiqua numismata, gemmæ,
Vasa, typi, statua, cælataque marmora signis,
Quodque refert specie veterum post sæcula mentem ;
Splendidior quippe ex illis assurgit imago,
Magnaque se rerum facies aperit meditati ; 190
Tunc nostri tenuem sæcli miserebere sortem,
Cum spes nulla fiet reddituræ æqualis in ævum.*

Exquista

Ver. 185. To objects giving beautiful proper forms.

Not satisfying ourselves with slight sketches and hints only, but aiming at truth, in order to which we shou'd know not only what objects are, but also what they ought to be ; so as to choose such as are worthy imitation ; and not to lose and mispend time and labour on things not deserving it. Here reason and good sense come in, for without them a tolerable hand and eye never will raise any one above a mere copyist.

And what makes regular disgusting forms,
Principal lines transverse, as we have said,
And contrary should tend; this your chief care
Thro' all the composition shall deserve, 175
'Twill force and value give to every part.

Nor be in all so strict to nature bound,
You nought to study or to genius leave;
Nor sov'reign mistress think without her test,
That what you list you can by memory paint; 180
Errors have many labyrinths, various ways;
Of well performing there is only one,
One sole straight line; there are a thousand curves.

19. Govern
imitation by
knowledge,
knowledge by
imitation.

As did the antients, nature imitate,
To objects giving beauteous proper forms. 185

Nor to thee therefore be their works unknown,
Their gems, intaglio's, vases, coins, releifs,
Cameos, statues, all that hath refer'd
To distant ages their superior minds; 190
Thence more exalted will conceptions rise
To him, who meditates the face of things,
And then our languid times and fate he'll grieve,
Void even of hope that such shall e'er return.

20. The an-
tique remains
shou'd direct
our studies.

H 2

If

Ver. 187. Their gems, intaglios, vases, coins, relieve.

All which assist; however, I would advise the student in this art, still to mix the study of life with these however fine, yet inanimate objects. *Poussin* had, perhaps, pleas'd us more if nature had been as much study'd in his figures as in his landscapes. Nor had *Corregio* or *Titian* charm'd us so much, if they had submitted to the same restraint of imitating the antique statue. *Rubens* form'd a manner that had little regard to them, and good colouring is only to be learnt from nature itself.

21. Sola fi-
gura quomo-
do tractanda.

*Exquisita fiet formâ, dum sola figura
Pingitur; & multis variata coloribus esto.*

Lati, ampli; sinus pannorum, & nobilis ordo

195

22. Quid in
pannis ob-
servandum.

*Membra sequens, subter latitantia, lumine & umbrâ
Exprimet; ille licet transversus sæpe feratur,*

Et circumfusus pannorum porrigat extra

Membra sinus; non contiguos, ipsique figurâ

Partibus impressos, quasi pannus adhæreat illis;

200

Sed modicè expressos cum lumine servet & umbris:

Quæque intermissis passim sunt dissita vanis,

Copulet, inductis subterve, superve lacernis.

Et membra, ut magnis, paucisque expressa lacertis,

Majestate aliis præstant, forma, atque decore:

205

Haud secus in pannis, quos supra optavimus amplos,

Perpaucos finium flexus, rugasque, striasque,

Membra super, versu faciles, inducere præstat.

Naturæque rei proprius sit pannus, abundans

Patriciis; succinctus erit, crassusque bubulcis,

210

Mancipiisque; levis teneris, gracilisque puellis.

Inque cavis maculisque umbrarum aliquando tumescet,

Lumen ut excipiens, operis quâ massa requirit,

Latius extendat, sublatisque aggreget umbris.

23. Quid
multum con-
ferat ad ta-
bulæ ornâ-
mentum.

*Nobilia arma juvant virtutum, ornantque figuras, 215
Qualia musarum, belli cultusque deorum.*

Nec

The Art of Painting.

29

If one sole figure's painted, be the form
Well study'd, colours various, rich.

21. *How to
treat a single
figure.*

BROAD, ample be of draperies the folds,
In noble order flowing o'er the limbs,
Which underneath let light and shade express;
And though transverse they often may be borne,
And circumfus'd, still may they stretch beyond,
Not seem contiguous to impress the parts,
As close adhering to the figure bound,
Yet mod'rate all, with light and shade preserved,

195 22. *What to
observe in
draperies.*

WHAT every where, void, empty space divides,
Connect with folds, above, beneath, out-spread :
And as the limbs, with muscles large and few,
Others excell in grandeur, form and grace,
So, nor yet diff'rent, as above we've wish'd,
Are draperies with a few large bending parts,
Sinkings and plaits, which ply as the limbs turn.
To persons what are proper be assign'd ;
Such as are dignify'd require long robes ;
Succinct and coarse mark slaves and country hinds ;
Light, thin and airy suit the tender maid ;

200

205

210

In the recesses and dark blots of shade,
As light receiving, folds may sometimes swell,
The mass expanding if the work requires,
More broad enlarg'd by the diminish'd shades.

THE arms and ensigns of the virtues grace,
And decorate the figures ; such belong
To war, the muses, and religious rites.

215 23. *Things
ornamental.*

24. Ornamentum auri
& gemmarum.

Nec sit opus nimium gemmis auroque refertum;

Rara etenim magno in pretio, sed plurima vili.

25. Prototypus.

Quæ deinde ex vero nequeant præsentè videri,

Prototypum prius illorum formare juvabit.

220

26. Convenientia rerum cum scena.

Conveniat locus, atque habitus; ritusque decusque

Servetur: sit nobilitas, charitumque venustas,

27. Charites & nobilitas.

(Rarum homini munus, cælo, non arte petendum.)

28. Res quæque locum suum teneat.

Naturæ sit ubique tenor, ratioque sequenda.

Non vicina pedum tabulata excelsa tonantis

225

Astra domus depicta gerent, nubesque notosque;

Nec mare depressum laquearia summa, vel orcum;

Marmoreamque feret cannis vaga pergula molem:

Congrua sed propriâ semper statione locentur.

29. Affectus.

Hæc præter, motus animorum, & corde repositos

230

Exprimere affectus, paucisque coloribus ipsam

Pingere posse animam, atque oculis præbere videndam,

Hoc opus, hic labor est. Pauci, quos æquus amavit

Juppiter, aut ardens evexit ad æthera virtus,

Dîs similes, potuere manu miracula tanta.

235

Hos ego rhetoribus tractandos defero; tantum

Egregii antiquum memorabo sophisma magistri,

Verius affectus animi vigor exprimit ardens,

Solliciti nimium quam sedula cura laboris,

Denique

NOR too replete the work with gold or gems;
Rare things are held of price, the plenty scorn'd.

24. How
far jewels
and gold may
be used.

WHATE'ER we cannot present have to view,
Drawings, or models of them shall supply.

25. To sup-
ply the want
of real objects.

To countries suit the modes; customs observe,
Decorum, nobleness with grace unite,
Rare gift to man, from heaven not art besought.

26. Consis-
tence of man-
ners with
countries.

To nature so tenacious hold in all,
And reason's dictates, as not near the depth,
The very bottom of the piece, to draw

27. Grace
and grandeur.

225 28. Propri-
ety to be ob-
served in all.

Jove's starry frame, or clouds, or winds, or make
High at the top the sea's depressed waves,
Or gloomy Orcus, or the pond'rous weight
Of marble place on the light slender reed;
Congrous be all, and in due station fix'd.

AND these, beside emotions of the mind,
The heart's infelt affections to express,
And animate few colours, call the soul
Forth visible to fight, is labour, toil.

230 29. The pas-
sions.

Few, righteous Jove, in this hath bounteous blest,
Or arduous virtue to the skies upborne,
Above mortality with powers divine,
So great, such miracles are wrought by hands.

235

Of these to treat, I rhetoricians leave,
From the great antients only this shall quote,
Passion's more true, from strong conceptions touch'd,
Than anxious labour, or too sed'lous care.

30. Gotho-
rum orna-
menta fugi-
enda.

Denique nil sapiat gotthorum barbara trito 240

Ornamenta modo, sæclorum & monstra malorum :

Quæis ubi bella, famem, & pestem, discordia, luxus,

Et Romanorum res grandior intulit orbi,

Ingeniæ periere artes, periere superbæ

Artificum moles ; sua tunc miracula vidit 245

Ignibus absumi pictura ; latere coacta

Fornicibus, sortem & reliquam confidere cryptis ;

Marmoribusque diu sculptura jacere sepultis.

Imperium interea, scelerum gravitate fatiscens,

Horrida non totum invasit, donoque superni 250

Luminis indignum errorum caligine merfit,

Impiaque ignaris damnavit sæcla tenebris.

Unde coloratum graiis huc usque magistris

255. CHROMATICE ter-
tia pars pic-
ture. *Nil superest tantorum hominum, quod mente modoque*

Nostrates juret artifices, doceatque laborem ; 255

Nec qui chromatice nobis, hoc tempore, partes

Restituat, quales Zeuxis tractaverat olim,

Hujus quando magâ velut arte æquavit Apellem

Pictorum Archigraphum, meruitque coloribus altam

Nominis æterni famam, toto orbe sonantem. 260

Hæc quidem ut in tabulis fallax, sed grata venustas,

Et complementum graphidos (mirabile visu)

Pulchra

Ver. 253. Hence colour'd from the Greeks nothing remains.

How grateful must it have been to have beheld what wonders that inimitable choice, just proportion, and propriety of expression (of which we have such amazing proofs in the remains of antiquity) would have done, accompanied with colours, lights, shades, &c. for from such scraps of their Painting as are spar'd to us we can form no idea adequate to their known excellent

Admit no barbarous gothic ornaments, 240 30. To avoid
 Chimeras strange, brooded in evil times,
 But worn out now; these famine, discord, war,
 Pestilence, luxury, and of Roman power
 Th' unweildy weight, brought forth upon the world;
 Perish'd ingenious arts, perish'd proud piles,
 Its monuments; Painting then too beheld 245
 Her wonders, wrapt in all-devouring flames,
 Or else condemn'd her small remains to trust
 To vaults and sepulchres; then bury'd long,
 And whelm'd in its own ruins, sculpture lay.

I N the mean space, the empire spent with crimes,
 Darkness o'er spreads, horrid, of light, heav'n's gift, 250
 Unworthy, and immers'd in errors sad,
 To chearless ignorance doom'd the impious age.

H E N C E colour'd from the Greeks nothing remains,
 Prodigious men, to shew their taste and style,
 And teach our artists a right way to toil. 255

Nor is, who may to us those parts restore,
 In which excelling Zeuxis fight deceiv'd,
 Mated Apelles, first in art, and rais'd,
 Nor yet unmerited, a deathless name.

31. Colour-
 ing the third
 part of Paint-
 ing.

Colouring with faithless, but yet pleasing, charms,
 Compleats the work, makes wonderful to fight;

K Fair
 lence in these points. The Aldobrandine Marriage has too much of the
 basso relievo, no body has imitated it: and many modern Painter's works
 are superior to it. A Satyr's head in the Barberini palace is in a better
 style, very masterly in the execution: but whether time has injur'd the co-
 lours or not, there is now no knowing; or that it ever had any great merit
 of that kind: as to what *Herculaneum* has produced, accounts vary so much,
 we can say nothing certain.

Pulchra vocabatur, sed subdola, lena sororis;

Non tamen hoc lenocinium, fucusque, dolusque

Dedecori fuit unquam; illi sed semper honori,

265

Laudibus & meritis; hanc ergo nosse juvabit.

Lux varium, vivumque dabit, nullum umbra, colorem.

Quo magis adversum est corpus, lucique propinquum,

Clarius est lumen; nam debilitatur eundo.

Quo magis est corpus directum, oculisque propinquum,

Conspicitur melius; nam visus hebescit eundo.

271

Ergo in corporibus, quæ visa adversa, rotundis,

Integra sint, extrema abscedant perdita signis.

Confusis, non præcipiti labentur in umbram

Clara gradu, nec abumbrata in clara alta repente

273

Prorumpant; sed erit sensim hinc atque inde meatus

Lucis & umbrarum; capitisque unius ad instar,

Totum opus, ex multis quamquam sit partibus, unus

Luminis umbrarumque globus tantummodo fiet.

Sive duas, vel tres ad summum, ubi grandius esset

280

Divisum pegma in partes statione remotas.

Sintque ita discreti inter se, ratione colorum,

Luminis, umbrarumque, antrorsum ut corpora clara

Obscura umbrarum requies spectanda relinquat;

Claroque exilient umbrata atque aspera campo.

285

Ac

Ver. 276. But both with gentle, &c.

Nature, no less indulgent to sight than to our other senses, rarely suffers violent or harsh oppositions; she cloaths the earth with green, which partakes of the azure, or whatever other colours the sky is of, till it is divided.

Fair she is call'd, but wily, as with fraud,
Solicitous to gain her sister's love;
But yet her fraud alluring, nor her wiles
Were shame to her, but ever honour deem'd, 265
And worthy praise, and this to know shall help.

Light various vivid colour gives, the shade gives none:
An object more oppos'd and near its source,
Partakes it more; it weakens going off.

What is direct, approaching near the eye 270
Is seen distinct, less so as it removes.

Therefore, of bodies round, oppos'd, and full,
Th' extremes receding, should be dim and faint,
Nor let clear lights precipitate, on shade,

31. Of the
adjusting the
tones of light
and shade.

Nor let dark shades abruptly rush on light, 275
But both with gentle soft transition blend;
And as of one sole head let all the piece,

Altho' of many parts compos'd, make one,
One only mass, or two, or three, not more, 280
When large the work, or from a distance seen.

So separate be colours, light and shade,
That objects bright be on th' obscure releiv'd,
And shadow'd objects seen distinct on light. 285

K. 2

As.

from it by the horizon; the morning and evening sun gleams over and tinctures all with its golden beams; the shadows, which otherwise would be too opaque, are tempered and enlightened by the surrounding blue of the heavens; the skins of animals are beautifully stain'd and variegated by diffusions of darker colours; and the feathered kind are luxuriously enrich'd with beauteous and ethereal hues, all transides; nothing is abrupt, harsh, dissonant, or unpleasing.

Ac veluti in speculis convexis, eminet ante
 Asperior reipsa vigor, & vis aucta colorum
 Partibus adversis; magis & fuga rupta retrorsum
 Illorum est (ut visa minus vergentibus oris)
 Corporibus dabimus formas hoc more rotundas.

298

Mente modoque igitur plastes, & pictor, eodem
 Dispositum tractabit opus; quæ sculpsit in orbem
 Atterit, hæc rupto procul abscedente colore
 Assequitur pictor, fugientique illa retrorsum
 Jam signata minus confusa coloribus aufert:
 Anteriora quidem directe adversa, colore
 Integra vivaci, summo cum lumine & umbra
 Antrorsum distincta refert, velut aspera visu.
 Sicque super planum inducit leucoma colores.
 Hos velut ex ipsa natura immotus eodem
 Intuitu circum statuas daret inde rotundas.

295

300

32. Cor-
 pora densa &
 opaca cum
 transluen-
 tibus.

Densa figurarum solidis quæ corpora formis
 Subdita sunt tactu, non translucent, sed opaca
 In translucendi spatio ut super aera, nubes,
 Lympida stagna undarum, & inania cætera debent
 Asperiora illis prope circumstantibus esse;
 Ut distincta magis firmo cum lumine & umbra,
 Et gravioribus ut sustenta coloribus, inter
 Aerias species subsistant semper opaca:
 Sed contra, procul abcedant perlucida, densis
 Corporibus leviora; uti nubes, aer, & undæ.

305

310

Non

As in a convex glass the part projects
Nearest the light, shines sharp, with colours strong,
While those declining, weaken as remov'd,
Grow dim ; tis so round bodies we should paint. 290

With like intent Painter and sculptor treat
Their works ; that, with his chizel, rounding off
What this, with broken colours, makes recede,
Distancing faint, on parts projecting near, 295
Heaps glaring colour with strong light and shade,
Brings forward and distinct refers to fight,
And so the whole disposes on a plane,
So strengthens and releives that duly seen, 300
Figures as statues standing forth seem round.

Dense bodies, solid forms, apt to the touch,
And not with light impregnate, but opaque,
In a transparent space of air or clouds,
Or limped stagnant waters, or ought bright,
More sharp than objects near them be pronounc'd, 305
Be more express'd and firm with light and shade,
And with more heavy colours too sustain'd,
Subsisting, might bright spaces still opaque ;
But contrary the lucid and more bright 310
Far shall abscede, as clouds, the air, and waves.

32. Dark
bodies on light
spaces.

33. Non
duo ex coelo
lumina in ta-
bulam æ-
qualia.

*Non poterunt diversa lectis duo lumina eodem
In tabula parim admitti, aut æqualia pingi.
Majus at in mediam lumen cadet usque tabellam
Latius infusum, primis qua summa figuris
Res agitur, circumque oras minuetur eundo
Utque in progressu jubar attenuatur ab ortu
Solis ad occasum paulatim, & cessat eundo
Sic tabulis lumen, tota in compage colorum,
Primo à fonte, minus sensim declinat eunda
Majus ut in statuis, per compita stantibus unbris,
Lumen habent partes superæ, minus inferioris,
Idem erit in tabulis: majorque nec umbra, vel ater
Membra figurarum intrabit color, atque facies
Corpora sed circum umbra cuvis latitabit oberrans:
Atque ita quæretur lux opportuna figuris,
Ut late infusum lumen lata umbra sequatur.
Unde, nec immerito, fertur Titianus ubique
Lucis & umbrarum normam appellasse Racemum.*

Parum

Ver. 325. But round them, in recesses hid, shou'd stray.

This line bears in it the best principle of force that was ever discover'd, and is, whatever may be pretended, very little known; therefore may deserve reflection. Prints of Corregio, Rubens, Vandyke, &c. will afford specimens of its use: it also regards colours and is the best means of setting them off, and helping the frailty of these feeble materials.

I must here, as appertaining to the same precept, observe that our author has no where mentioned the *Chiaro scuro* in Italian, or *Claro obscuro* in Latin; terms variously apply'd, but seldom rightly, meaning only what the words imply, a clear shadow, which gives such beauty and tenderness to flesh.

• Nor shall two lights from different parts appear
In the same piece painted with equal force,
But let the greater on the middle fall
More broad diffus'd, where the chief figures are, 315
And most important business is in act;
Wasting itself and weakening to its verge.
But as from its first eastward dawn, the sun,
Or west declining, sheds a feebl' ray,
In pictures so deriv'd from its prime font,
Light over all should gleam so be dispers'd,
And so insensibly shou'd lose and fade. 320

33. Two equal lights not in the same Picture.

As statues, which the public ways adorn,
Have their superior parts enlighten'd most,
The inferior left, so pictures shou'd be made.
Nor dark, or stronger black shou'd intersect,
Or harshly entering objects seem to cut,
But round them, in recesses hid, shou'd stray : 325
And so to figures opportune seek light,
That broad diffus'd, broad shadows may succeed,
Whence with good reason Titian, said, of this
A bunch of clust'ring grapes shou'd be our rule.

L 2

Pure

The early Painters, who drudg'd after living objects in close places, where no reflections (they being surrounded with darkness) could relieve the opaque side, slavishly followed what they saw, and endeavour'd, in vain, by strong shadows, to give force : but in process of time, by observing objects in the open air, where all is clear and perspicuous, the dark as well as the illumined part they began to emancipate, and help'd by the above principle of darks in recesses, gave a greater force and finer masses to their works than had been known; and compositions, however large or distant from the eye, had their due effect and were seen with proportionable pleasure.

34. Album
& nigrum.

Purum album esse potest propiusque magisque remotum. 330

Cum nigro antevenit propius; fugit absque remotum.

Purum autum nigrum antrosum venit usque propinquum.

Lux fucata suo tingit, miscetque colore.

Corpora, sicque suo; per quem lux funditur, aer.

35. Colo-
rum reflectio.

Corpora juncta simul, circumfusoque colores 335

Excipiunt, propriumque aliis radiosa reflectunt.

Pluribus in solidis liquidâ sub luce propinquis;

36. Unio
colorum.

Participes, mixtosque simul decet esse colores.

Hanc Normam Veneti Pictores rite sequuti,

(Quæ fuit antiquis corruptio dicta colorum) 340

Cum plures opere in magno posuere figuras;

Nè conjuncta simul variorum inimica colorum

Congeries formam implicitam, & concisa minutis

Membra daret pannis, totam unamquamque figuram

Affini, aut uno tantum vestire colore, 345

Sunt soliti; variando tonis tunicamque togamque

Carbaseosque sinus, vel amicum in lumine & umbra

Contiguâ circum rebus sociando colorem.

37. Aër in-
terpositus.

Qua minus est spaciî aërei, aut quâ purior aër,

Cuncta magis distincta patent, speciesque reseruant: 350

Quâque magis densus nebulis, aut plurimus aër

Amplum

The Art of Painting.

41

Pure white may be, or nigh, or else remote,
With black comes onward, but without flies off;
Pure black, will not be distanc'd, will be near.

34. *White
and black.*

Light, with its hue, does every object tinge,
On which it falls, and with its colours mix,
As doth the air thro' which the light is pour'd.

Bodies together join'd, from colours round
Their tincts receive, reflecting back their own,

335 35. *The re-
flection of co-
lours.*

Many near objects, seen in one clear light,
Colours shou'd have participating mix'd;

36. *Union of
colours.*

This rule Venetian Painters have observ'd,

(A breaking of them by the antients call'd)

340

When many figures in large works they plac'd,

Left various disagreeing colours join'd,

A heap perplex the forms, divide the parts

With portions of small narrow draperies;

And every figure with resembling tincts,

345

Or one sole colour cloath'd, by different tones

Distinguishing the garments, fine from coarse,

And those were outward worn, from those within;

Or with soft amicable light and shade,

And social colour they connected all.

In less aerial space, or air more pure,

Things more distinct appear, their forms preserv'd;

350 37. *The me-
dium of air.*

If dense, with clouds more hazy, thick, and gross,

And
M

- Amplum inter fuerit spatium porrectus, in auras
Confundet rerum species, & perdet inanes.*
38. Distantiarum relatio. *Anteriora magis semper finita, remotis
Incertis dominantur & abscedentibus, idque
More relativo, ut majora minoribus extent.* 355
39. Corpora proculdistantia. *Cuncta minuta procul massam densantur in unam;
Ut folia arboribus sylvarum, & in aquore fluctus.*
40. Contigua & dissita. *Contigua inter se coeant, sed dissita distent,
Distabuntque tamen grato, & discrimine parvo.* 360
41. Contraria extrema fugienda. *Extrema extremis contraria jungere noli;
Sed medio sint usque gradu sociata coloris.*
42. Tonus & color varii. *Corporum erit tonus atque color variatus ubique;
Quaerat amicitiam retro; ferus emicet ante.*
43. Luminis delectus. *Supremum in tabulis lumen captare dici,
Insanus labor artificum; cum attingere tantum
Non pigmenta queant: auream sed vespere lucem;
Seu modicum mane albentem; sive aetheris actam
Post hyemem nimbis transfuso sole caducam;
Seu nebulis fultam accipient, tonitruque rubentem.* 370
44. Quaedam circa praxim. *Levia quae lucent, veluti crysalla; metalla;
Eigna, ossa, & lapides; villosa, ut vellera, pelles;
Barbae, aqueique oculi, crines, holoferica, plumae;*

Et

Ver. 365. To aim at the meridian blaze of day.

I would advise a painter, however, whose end is art, altho' he do not make pictures of them, to try every effect of nature for his study: Rubens, it is obvious, form'd a manner from experiments, partly of the sun's light, and also from others, which he made. It may be impossible to

The Art of Painting.

43

And distant more, uncertain all appear,

Their forms confounded, faint, imperfect, lost.

Parts nearest finish'd more than the remote,

Shall ever govern them, weak going off,

But relative as great things do the less. 355

38. Of the
keeping or dis-
tancing ob-
jects.

Small things seen far do all compose one mass,

As countless leaves on trees in bow'ring woods,

Or waves that furrow up a distant sea.

39. Distant
objects.

What's near let join, distant divide remov'd,

With gentle difference yet, grateful to fight. 360

40. Bodies
contiguous and
separate.

Mix not extremes with contrary extremes ;

Gradual a medium keep with social Tincts.

41. Violent
oppositions to
be avoided.

Colours of bodies, tones, vary over all,

Tender they keep behind, glow foremost strong.

42. Of our
colours and
Tones.

To aim at the meridian blaze of day, 365

43. Choice of
Light.

Which colours cannot reach, is frantic toil ;

Chuse rather the mild ev'ning's golden beams,

Or the pale morning's grey and modest light ;

Or when assant the heav'ns, the storm, now o'er,

The sun gleams forth ; or wrapt in outstretch'd clouds,

Swoln with loud bursting thunder, red it glares. 370

Smooth polish'd surfaces, chyrstal, bones, wood,

Metals and stones, shaggy, as wool, skins, beards ;

Aqueous, as locks, bright eyes, silks, feather'd plumes ;

44. The
handling or
penceling.

M 2

Tran-

to reach it; but something may be attain'd worth, nay overpaying, the trouble. The chemist finds often, in the pursuit of one secret, another perhaps, more valuable. *Claud. Lorraine* aim'd even to paint the sun itself, which, tho' he fail'd of, yet his skies are the brightest and best ever painted.

*Et liquida, ut stagnans aqua, reflexæque sub undis
Corporeæ species, & aquis contermina cuncta;
Subter ad extremum liquida sunt picta, superque
Luminibus percussa suis, signisque repostis.*

45. Campus
tabulæ.

*Area, vel campus tabulæ vagus esto, levisque
Abscedat latus, liquidaque bene unctus amicis
Tota ex mole coloribus, unâ sive patellâ;*

46. Color
vividus, non
tamen palli-
dus.

*Quæque cadunt retro in campum, consinia campo
Vividus esto color, nimio non pallidus albo;
Adversisque locis ingestus plurimus ardens:
Sed levitèr parçeque datus vergentibus oris.*

47. Umbra.

Cuncta labore simul coëant, velut umbrâ in eâdem.

48. Ex una
patella fit ta-
bula.

*Tota fiet tabula ex unâ depicta patellâ.
Multa ex naturâ speculum præclara docebit;*

49. Specu-
lum pictorum
magister.

Quæque procul sero spatiis spectantur in amplis.

50. Dimidia
figura, vel in-
tegra ante a-
lias.

*Dimidia effigies, quæ sola, vel integra plures
Ante alias posita ad lucem, stat proxima visu;
Et latis spectanda locis, oculisque remota,
Luminis umbrarumque gradu sit picta supremo.*

51. Effigies.

*Partibus in minimis imitatio justa juvabit
Effigiem, alternas referendo tempore eodem
Consimiles partes; cum luminis atque coloris
Compositis, justisque Tonis; tunc parva labore
Si facili & vegeto micat ardens, viva videtur.*

Visa

The Art of Painting.

45

Transparent, as still waters, and the forms
Corporeal they reflect ; all things like these, 375
Liquid and clear till the last touches paint ;
Then sharply strike the lights, the lines replace.

The scene, or back ground, shou'd be light and free, 45. *The back ground.*
Receding gradual with soft social tincts,
From all the colours in sweet union wrought ; 380
And objects in it shou'd due distance keep.
Vivid be colours, nor too pale, or white,
On objects near, heap'd, bodied, glowing strong ; 46. *Forces without paleness.*
But thin and sparing, at the goings off.

Let all, as labour'd in one shade, unite. 385
The whole shou'd from one pallet painted seem. 47. *All agreeing.*
Much excellent from nature mirrors teach, 48. *From the same pallet.*
And things seen far in spacious views at eve. 49. *The looking-glass of life.*
If a half figure's painted, or a whole,
Before the rest advanc'd, approach the light. 50. *Figures advanced before others.*
Be next the eye, from places large and wide,
At distance view'd, the force of light and shade, 390
In this, with its transitions be supreme.

Small parts with imitation just shall add
To portraits semblance, what are similar, 51. *Portraits.*
Touching alternately, and at one time, 395
And when of light and colour well ton'd tincts,
The whole's compos'd, your labour's end's attain'd ;
If then 'tis painted, facile, lively, bold,
It quits the canvas, animated lives.

52. Locus
tabulae.

*Visa loco angusto tenerè pingantur, amico
Juncta colore, graduque, procul quæ picta, serbei
Sint & inæquali variata colore, tonoque
Grandia signa volunt spatia ampla, ferosque colores.*

53. Lumina
lata.

*Lumina lata, unctas simul undique copulet umbras
Extremus labor. In tabulas demissa fenestris*

54. Quanti-
tas luminis
loci in quo
tabula est ex-
ponenda.

*Si fuerit lux parva, color clarissimus esto
Vividus at contra, obscurusque, in lumine aperto.*

55. Errores
& vitia pic-
turae.

*Quæ vacuis divisa cavis, vitare memento;
Trita, minuta, simul quæ non dissipata dabiscunt;
Barbara, cruda oculis, rugis fucata colorum,
Luminis umbrarumque tonis æqualia cuncta;
Fæda, cruenta, cruces, obsæana, ingrata, chimæras,
Sordidaque & misera, & vel acuta, vel aspera tactu,
Quæque dabunt formæ, temerè congesta, ruinam,
Implicitas aliis confundent mixtaque partes.*

56. Pruden-
tia in pictore.

*Dumque fugis vitiosa, cave in contraria labi
Damna mali; vitium extremis nam semper inhæret.*

57. Elegan-
tiam idæa ta-
bularum.

*Pulchra gradu summo, graphidos stabilita vetusta
Nobilibus signis, sunt grandia, diffita, pura,
Tersa, velut minimè confusa, labore ligata,
Partibus ex magnis paucisque efficta, colorum
Corporibus distincta feris, sed semper amicis.*

Qui

The Art of Painting!

47

Pictures seen closely should be painted neat,
Tenderly wrought, with colours that unite ; 400
Seen far shou'd glare, with tincts oppos'd and strong;
Distance requires vast lines and colours fierce.

52. The place
of the picture.

Broad lights, melting around, unite with shade,
Labour extreme, and where small apertures,
Or windows low, admit but little light ;
The colours shou'd be strong, vivacious, clear ;
In open day, the contrary, obscure. 405

53. Broad
lights.

54. The
light to be
considered,
whence the
picture is seen.

Things, with vacuities divided, shun,
The trifling, common, or what not connects,
But leaves a chasm ; the barbarous, and such
Whose nature must offend and shock the sight ;
Streight narrow spaces, stain'd with different tincts,
Or lights, and shades, of one same equal tone ;
The foul, the bloody, cruel and obscene, 410
Odious, fantastick, sordid, mean, acute,
Or whose asperities the touch displease,
In ruins heap'd up, undigested forms,
All that confounds with mix'd entangled parts.

55. Things
to be avoided.

Whilst faults avoiding, warily take heed :
On contraries tis evil's curse to slide : 415
Vice still is found inherent in extremes.

56. Shunning
one extreme
we must be
aware of
another.

Supreme perfection, antient masters held,
Must have large lines, forms great and unperplex'd,
Clean, pure, be in no wise confus'd, or yet
With labour stiff, result from few great parts,
Distinct with colours strong, yet social all. 420

57. The an-
tient idea of
a fine picture.

Who

58. Pictor
tyro.

*Qui bene cœpit, uti facti jam fertur habere
Dimidium ; picturam ita nil, sub limine primo
Ingrediens, puer, offendit damnosus arti,
Quàm varia errorum genera, ignorante magistro,
Ex pravis libare Typis, mentemque veneno
Inscere in toto quod non abstergitur ævo.*

*Nec graphidos rudis artis adhuc citò qualiacunque
Corpora viva super, studium meditabitur, ante
Illorum quam symmetriam, internodia, formam
Noverit, inspectis, docto evolvente magistro,
Archetypis ; dulcesque dolos præsenferit artis.
Plusque manu ante oculos quam voce docebitur usus.*

59. Ars de-
bet servire
pictori non
pictor arti.

60. Oculos
recreant di-
versitas & o-
peris facili-
tas, quæ spe-
ciatim ars
dicitur.

*Quære artem quæcunque juvant ; fuge quæq; repugnant
Corpora diversæ naturæ juncta placebunt ;
Sic ea quæ facili contempta labore videntur :
Æthereus quippe ignis inest & spiritus illis ;
Mente diu versata, manu celeranda repenti.
Arsque laborque operis grata sic fraude latebit ;
Maxima deinde erit ars, nihil artis inesse videri.*

61. Arche-
typus in
mente, apo-
graphum in
tela,

*Nec prius inducas tabulæ pigmenta colorum,
Expensa quàm signa typi stabilita nitescant,
Et menti præsens operis sit pegmâ futuri.*

Prævalent

Ver. 440. Nor on the canvas yet the colours spread.

*If this precept be not duly observed in an historical composition, it will
very much embarrass the Painter in his process of the work, and create
many*

Who well begins is said to have done half,
So nothing, entering on first rudiments,
The pupil more can hurt or art offend,
Than doth of errors all the various kinds,
Which ign'rant masters broach; for so misled,
So with bad things the taste corrupt, depraved;
Life scarce shall serve to wear th' infection out.

58. The
advantage of
a good, and
detriment of a
bad, master.

Nor uninform'd beginners yet shou'd draw
From living objects, or these meditate,
'Ere taught anatomy, proportion, form,
'Ere with a learned master well revolv'd,
And exercis'd from good originals;
And felt the sweet deceptions of the art.

More can the hands explain than words can teach.
Seek what may help your art, repugnant fly.
Bodies of different natures join'd shall please,
If painted freely, as with labour scorn'd;
For there in these a fire, a spirit, breathes.
Long practice, and a swift and ready hand.

59. A rule
for conduct in
study.

60. Varia-
tion and fa-
cility please.

Still study, labour hide, with grateful fraud,
Then art is greatest, when it seems not art.

Nor on the canvas yet the colours spread,
'Ere the design be weigh'd, and settled well,
And present to your mind the future work.

440 61. The de-
sign must be
settled and
the studies
made before

Let
we proceed on
the work it-
self.

many such difficulties as will frustrate that ease, cheerfulness, and delight,
necessary to produce what is good or pleasing.

62. Circum
in oculis

63. Super-
bia pictori
nocet pluri-
mum.

56. 7. 1. 3. 1.
causdy.

*Prævalent sensus rationi, quæ officit arti
Conspicua; inque oculis tantummodo circinus est.*

Utere doctorum monitis, nec sperne superbum liquor. 445

Discere, quæ de te fuerit sententia vulgi.

Est cæcus nam quisque suis in robus, et expens

Judicii, prolemque suam miratur amictuque

Ast ubi consilium decrit sapientis amici,

Id tempus dabit, atque mora intermissa labori. 445

Non facilis tamen ad nutus, et itania vulgi

Dicta, levis mutabis opus, genioque rebus

Nam qui parte sua sperat bene possi mereri

Multivaga de plebe, nocet sibi, nec placet illi.

Cumque opere in proprio solent se pingere pictor, 455

(Prolem adeo sibi ferre parem natura sicut)

Proderit imprimis pictori

Ut data quæ genio colat, abstineatque negotiis.

Fructibus utque suis nunquam est sapor, atque venustas

Floribus, insueto in fundo, præcoce sub anni 465

Tempore, quos cultus violentus Et ignis adegit:

Sic nunquam, nivis quæ sunt extorta labore,

Et picta invito genio, nunquam illa placebunt.

Vera

Ver. 445. Attend the learn'd adviser, nor with scorn.

The eyes of the ignorant are less fallible than we believe them: their test is nature; the truest, obvious disproportion, or great resemblance, strike them. But the flame of a candle, as at Windsor, of which all

speak

The Art of Painting.

51

Let sight be pleas'd, tho' reason shall subside;
And let your eyes your only compass be.

62. The only compass the eyes.

Attend the learn'd adviser, nor with scorn
Proudly refuse to hear the vulgar voice.

445 63. Pride must not stout our ears to advice.

To what himself produces each is blind,
Of judgment void, and likes and loves his own.

Wanting the council of a knowing friend,
Lay by your work; time shall that want supply.

450

Nor, pliant at the beck and senseless prate
Of the dull vulgar, fickle change thou ought,
Deserting what thy better sense had fix'd;
For who in all would please th' inconstant croud,
Self-hurt may toil, obliges, pleases none.

When in his works a painter paints himself,
And nature makes all things bring forth their like,
It well shall profit him to know himself,
That where his talent lies he may indulge,
And from what is deny'd, prudent abstain.

455 64. The Painter shou'd know himself.

As fruits have never flavour, flowers their hue,
Forth of their native soil, but premature,
And out of season forc'd with fires to bloom;
So what with pains is done, heavy and slow,
Extorted, spight of nature, shall displease.

460

O 2

Of

Speak, or the steps, which are manifestly false, charm alike, both inconsiderable things; they don't know, but they see, and will, if let alone, perhaps blunder out something you may infer from.

65. Quod
mente con-
ceperis manu
comproba.

66. Matuti-
num tempus
labori aptum.

67. Singu-
lis diebus ali-
quid facien-
dum.

68. Affec-
tus inobser-
vati & natur-
ales.

69. Non de-
sint pugilla-
res.

Vera super meditando, manus labor improbus adfit.

Nec tamen obtundat genium, mentisque vigorem. 465

Optima nostrorum pars matutina dierum,

Difficili banc igitur potiore impende labori.

Nulla dies abeat, quin linea ducta super sit.

Perque vias, vultus hominum, motusque notabis.

Libertate sua proprios, positasque figuras. 470

Ex sese faciles, ut inobservatus, habebis.

Mox quodcumque mari, terris, & in aëre pulchrum.

Contigerit, chartis propera mandare paratis.

Dum præsens animo species tibi fervet hianti.

Non epulis nimis indulget pictura, meroque. 475

Parcit: amicorum nisi cum sermone benigno.

Exhaustam reparet mentem recreata; sed inde

Litibus, & curis, in cœlibe libera vita,

Secessus procul à turba, strepituque remotos,

Villarum, rurisque beata silentia quærit. 480

Namque recollecto, totâ incumbente minervâ,

Ingenio, rerum species præsentiore extat;

Commodiusque operis compagem amplectitur omnem.

Infami tibi non potior sit avara peculî

Cura, aurique fames, modicâ quam sorte beato, 485

Nominis æterni, & laudis pruritus habendæ,

Condignæ pulcrorum operum mercedis in ævum.

Judicium,

The Art of Painting.

53

Of truth while studious, ever let your hand
Strenuously practise that which is conceiv'd,
Yet not o'erpower with toil the active mind. 463

65. Practice
should accom-
pany specula-
tion.

Of day, for us the early morn is best,
Be it assign'd to things most difficult. 465

66. The
morning best
for study.

Let not a day, without a line, depart.

In streets mens visages and motions mark,
Free, unconstrain'd, hence easy attitudes 470
And natural turns you unobserv'd acquire.

67. Do some-
thing every
day.

68. Natural
expressions and
attitudes.

Quick what in air, or earth, or sea, appears,
To ready paper trust whilst memory serves,
And the impressi'on's firm and strong retain'd. 475

69. Memo-
randums or
sketches on all
occasions.

Nor too much painting shou'd indulge in feasts,
Or quaff full bowls; converse of friends benign
Cheers the exhausted mind and recreates;
Averse to strife, to Cares, free and alone,
It flies from crouds, and the world's noisy din,
Pleas'd with the humble villages, and seeks
In rural scenes a heav'nly calm repose. 480

Here all collected in itself, the mind,
Incumbent to its task, more clear conceives
Species and forms, connections, all the work.

Of ill-got wealth let not the meagre care, 485
Hunger of gold, possess thee; rather strive,
With mod'rate means subsisting and content,
Inflam'd alone with glory, thirst of praise,
Rewards, worthy great works in ev'ry age.

485

*Judicium, docile ingenium, cor nobile, sensus
 Sublimes, firmum corpus, florensque juventa,
 Commoda res, labor, artis amor, doctusque magister; 490
 Et quamcumque voles occasio porrigat ansam,
 Et genius quidam adfuerit, sydusque benignum,
 Dotibus his tantis, nec adhuc ars tanta paratur.*

*Distat ab ingenio longè manus. Optima doctis
 Censentur, quæ prava minus; latet omnibus error; 495
 Vitæque tam longæ brevior non sufficit arti.
 Definimus nam posse senes, cum scire periti
 Incipimus, doctumque manum gravat ægra senectus:
 Nec gelidis fervet juvenilis in artibus ardor.*

*Quare agite, o juvenes, placido quos sydere natos 500
 Pacifera studia allecant tranquilla Minerva.
 Quosque suo fovet igne, sibi que optavit alumnos!
 Eja agite, atque animis ingentem ingentibus artem
 Exercete alacres, dum strenua corda juventus
 Viribus extimulat vegetis, patiensque laborum est; 505
 Dum vacua errorum, nulloque imbuta sapore*

Pura

Ver. 500. Therefore rouse youths! who, born with placid stars!

Our author here speaks with that animating warmth and affection which just notions of this art ever will inspire; and tho' I have translated it animated perhaps with warmth enough, yet I know not here how, consistent with candor, to advise in this point, for the talents, necessary to form a good Painter, will put a man in many better ways in our country, and more conducive to happiness, than painting, and less liable to disappointment and chagrin.

The Art of Painting.

55

Judgment, a docile mind, a noble heart,
A sense exalted, and a body firm,
Youth flourishing, such fortune as may aid, 490
And assiduity and love of art;
Add too a learned master; yet nor these,
Nor whatso'er thou with tho' opportune,
If genius not assist, and planets smile,
Great gifts, shall yet avail in this great art.
The mind better conceives than hands express,
What hath least faults as best the learn'd approve; 495
To all are their own imperfections hid,
Life fleets too fast for this extensive art;
In years we sink when we begin to know,
The master hand's enfeebl'd with weak age,
And youthful ardour warms not frozen limbs.
Therefore rouse, youths! who, born with placid stars, 500
Peace-bearing Pallas doth with studies charm,
Tranquill and cherisheth with her own fire
Her favour'd offspring! rouse, apply yourselves;
Strenuously labour, and with courage great,
Vast as the art, pursue it; youth now boils,
And stimulates the blood with active powers, 505
Fits you for toil, no errors rooted now,
No prepossessions, now the mind is clear,

P 2

Is

If we had an academy where a proper education might first set youth right, and when they were so, properly distinguish them, we don't want worthily disposed patrons, or wealth, to encourage it; but as the thing is, nothing can be done.

70. Ordo
studiorum.

Pura nitet mens, & rerum subunda novarum,
Præsentes haurit species, atque humida servat.

In geometrali prius arte parumper adulti,

Signa antiqua super Graiorum addiscite formam; 510

Nec mora, nec requies, noctuque diuque labori,

Illorum menti atque modo, vos donec agendi

Praxis ab assiduo faciles effuoverit usu.

Mox, ubi iudicium emensis adoleverit annis,

Singula quæ celebrant prima exemplaria classis, 515

Romani, Keneti, Parmenses, atque Bononi,

Partibus in cunctis pedetentim, atque ordine recto,

Ut monitum supra est, vos expendisse iuvabit.

Hos apud invenit Raphael miracula summo

Ducta modo, venerisque habuit quas nemo deinceps. 520

Quidquid erat formæ scivit Bonarota potenter.

Julius à puero musarum eductus in antres,

Aonias reseravit opes, graphicæque poetæ

Quæ non visa prius, sed tantum audita poetis,

Ante oculos spectanda dedit sacraria phœbi. 525

Quæque coronatis complevit bella triumphis

Heroum fortuna potens, casusque decoros,

Nobilius reipsa antiqua pinxisse videtur.

Clarior ante alios Corregio existit, ampla

Luce superfusa, circumstantibus umbris, 530

Pingendique modo grandi, & tractando colore

Corpora.

The Art of Painting.

57

Is free; and charm'd with novelty
Imbibes things greedily, preserves them long.

First of geometry be something learnt;
To antient statues then addict yourself;
Study their forms, nor ought delay, or rest,
Or intermission shall afford to toil,
Or day, or night; their choice and style from hence,
Thus ardently pursuing, you attain.

70. The or-
der of study.

510

At length when judgment shall with years increase,
Works the first celebrated you may view.

Singly contemplate, or at Venice, Rome,
Bologna, Parma, studying part by part,
In their just order by the rules we've given;
Reflections storing, shall your conduct guide.

515

Here Raphael's miracles, with sovereign skill,
Exhibit grace peculiar and his own,

520

Design and form best Bonarota knew.

But Julio, by the muses foster'd, train'd,
Aonian treasure spreads things yet unseen,
By poets only sung and consecrate

To Phœbus, full reveals to sight;
Wars he with conquest ended, triumph crown'd,
The heroes fortunes fill'd with high events,
Great as when acted, to have painted seems.

525

Advanced before the rest Corregio shines,
Broad lights diffusing on soft rounding shades,
Vast stile of painting, excellent in all.

Q

The

Corpora. Amicitiamque, gressusque, laboremque
Compagemque ita disposuit Titianus, ut inde
Divus appellatus, magnis sit honoribus cultus.
Fortunæque bonis: quos sedulus Hannibal omnes

In propriam mentem, atque modum mirâ arte coegit
Plurimus inde labor Tabulas imitandi juvenis
Egregias, operumque Typos: sed plura docabit

Natura
experientia
artem perficiunt.

Natura ante oculos præsens: nam firmat & angel
Vim genii, ex illaque artem experientia complet.

Multa superfileo quæ Commentaria dicent.

Hæc ego, dum memoror subitura volubilis ævi
Cuncta vices, variisque olim peritura ruinis,

Pauca sophismata sum graphica immortalibus ausus
Credere pieriis, Romæ meditatus: ad Alpes,

Dum super insanas moles, inimicaque castna
Bordonidum decus & vindex Lodoicus avorum,

Fulminat ardenti dextrâ, patriæque resurgens
Gallicus Alcides premit hispani ora leonas.

F I N I S.

Ver. 541. Much I omitting to the comment leave.

It is to be regretted that our author did not accomplish his intentions; and, after having given us fundamental principles of the art, branched and enlarged on the particulars part by part, especially if he had done it with the prescription he sets to himself, and avoided too great an enumeration of rules; for maxims not concise enough for the memory produce little. Very nice speculatists are confounded with their own insignificant ingenuity, and waste themselves on trifles: but as Mr. Pope says,

Let such teach others who themselves excell,

Let us hear Carlo Morat who, as Luca Jordain said, "had suck'd honey from every flower."

The print of him, call'd The School, and which is inscribed to young persons studious of design, it is said, is published to undeceive those who imagine, that by the knowledge and study of many arts, they may become perfect in the art of painting, without, in the first place, acquiring a mastery in drawing,

The agreement, the gradation, and the fraud,
Of Colours, with their union, Titian knew ;
And with such art dispos'd, that hence enrich'd
With wealth, with honours heap'd, he's stil'd divine.

These excellencies sedulous Anibale, 535
With wond'rous skill extracting, made his own.

Copying good pictures shall assist and help,
Or prints from these, but more shall nature teach,
Present before our eyes, for this gives power,
Confirms, enlarges, calls the genius forth,
And hence experienc'd art becomes compleat. 540

Much I omitting to the comment leave.

These, whilst rememb'ring all must yield to time,
And with revolving years in ruins fall,
Few maxims, I have dar'd to trust,
Study'd at Rome, to the Pierean maids. 545

These, toiling in this much-lov'd art, I've dar'd,
Nor by the muse untouch'd, in native strains,
While Peace on Britain smil'd, rebellion pin'd,
Condemn'd to its own soil by WILLIAM's arms,
Th' assertor of the king's, the peoples rights.

The E N D.

or having a natural gift and a kind of happy instinct to know, with grace and facility, equally to animate and dispose the things they are to delineate of geometry, optics, perspective; a few problems are exhibited with a *tanto che basta* annex'd, that is, so much is enough; as also a figure of anatomy with the same motto, signifying that a too curious knowledge of it will rather perplex than help us: but to the antique he has given this *non mai bastanza*, never enough: a light and trivial application to them will not serve; they must be much drawn after long considered, beautiful forms, just proportions, and a consistence of character, are their peculiar excellencies. The graces also appear as celestial goddesses looking from clouds on the scholars below, and seeming to pronounce, *senza di noi ogni fatica e vana*, without us all your labour is vain.

71. Imitation and experience form the Painter.

The Lake of Pontine.

The agreement, the graduation, and the study
Of Colours, with their union, I then knew;

And with such an accord, that henceforth

With wealth, with honours deep'd, her soul divine

These excellencies sedulous Amittis

With words now shall exalting, made his own

Coping good pictures shall still and fast

Of pains from these, but more shall have to

Present before our eyes, for this gives power

Consume, enlarges, calls the golden form

And hence expanded, and becomes constant

Which I omitting to the comment leave

These, which remembrance all may yield to time

And with revolving years in times fall

I now return, I have done to time

Staid at Rome, to the lake's return

That, looking in misanthropic and I see

Not by the muse untouch'd, in native mind

While Peace on British hills, reflection

Commanded to its own folly, it is now

The actor of the king, the people's

THE END